

GLAZED STONEWARES OF THE HAN DYNASTY

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Glazed Stonewares of the Han Dynasty -- Abstract

It is the intent of this dissertation to identify and classify the ceramic wares of the Han Dynasty (206 B.C.-A.D. 220) which are of stoneware type with alkaline glazes, as distinct from unglazed wares and earthenwares with lead glaze which were produced in the same period.

The excavation of Han tombs in China in recent years has shown these glazed stonewares to be distributed in two major regions, one in the eastern part of China primarily in Kiangsu and Chekiang provinces, and the other across the southern part of China in Kwangtung, Kwangsi and into Vietnam. The division of the ceramics into two major types of wares which were produced can be seen to correspond generally to their distribution in these two regions.

The information from the reports of excavations has been applied to the identification of similar wares in collections outside China in order to date them more accurately and to place them in a chronological sequence of stylistic development.

The production of glazed stonewares of the Han period is more extensive than previously believed, and show the Han to be an important formative period in Chinese ceramic history. The improvements made by Han potters which enabled them to produce high-fired glazed wares on an increasingly large scale set the stage for the achievements of later generations.

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GLAZED STONEWARES OF THE HAN DYNASTY

Chapter One --- A Review and Assessment of the Literature

I. On the material collected up to 1949

The studies made of Han glazed stonewares from the material collected up to 1949 were largely conducted outside China. Han stonewares have not been highly valued as collector's items either in ancient China or the West, but studied principally for their possible art historical significance. For the most part, the existing body of literature on the subject represents a serious attempt to understand the material and its role in the development of Chinese ceramics on the basis of the limited evidence available.

A. The earliest literature on the subject of Han glazed stonewares centers around the discussion of the origins of porcelain in China. Debate on this question had begun by the middle of the nineteenth century. The argument in favour of the appearance of porcelain in the Han was led by Stanislas Julien, who in 1856 formulated his hypothesis which was based entirely on one passage in the Fu-liang-hsien-chih 浮梁縣志, saying that tz'u 瓷 was manufactured in Hsin-p'ing 新平.¹ Julien identified Hsin-p'ing as the district in Huai-ning-hsien 淮寧縣, Honan which had been established in the Han Dynasty, and from this deduced that the invention of porcelain must have taken place between the years 185 B.C. and 87 A.D.² It has since been pointed out that the Hsin-p'ing to which the Fu-liang-hsien-chih refers is actually the old name of Fu-liang-hsien and was established

in 621 A.D. The name was subsequently changed to Hsin-ch'ang 新昌 in 716 A.D. and to Fu-liang in 742 A.D.³ Of this Hsin-p'ing in Kiangsi province, Julien seems to have been totally unaware.

The argument for Han porcelain was taken up by A.E. Hippisley and S.W. Bushell. Although Bushell was aware of Julien's error, he did not refute his basic tenet. Both he and Hippisley assert that the character tz'u was first used in the Han Dynasty, and that the appearance of this word denotes a newly invented ceramic material.⁴ Unfortunately neither author cites any references. A possible source for their attribution of the character tz'u to the Han is the Shuo Wen 說文, an ancient dictionary compiled around 100 A.D. However, as he points out due to the fact that the dictionary was likely to have been supplemented in later editions, any particular word found in it does not necessarily go back as far as the Han Dynasty.⁵ Hobson later notes that the use of the character tz'u was not known to have existed in Chinese literature from before the Chin 晉 period (265-419 A.D.), and that it was first used by the poet P'an Yo 潘岳 who died around 300 A.D.⁶

The most notable characteristic of this early literature is the total reliance on traditional texts without reference to actual objects. The old Chinese literary sources are easily misinterpreted and sometimes not based on historical fact. Others have been altered in subsequent printings. Another source of misunderstanding has been the equation of the word porcelain with the Chinese term tz'u. Whereas the Chinese used, and still use, the character tz'u 瓷 to mean any high-fired, resonant glazed ware, the traditional application of the word porcelain in the West has been, more specifically, to highly vitrified, white-bodied wares.⁷ Wares to which the Chinese apply the

term tz'u include glazed wares from as early as the Eastern Han Dynasty.⁸ Wares, on the other hand, which can be called porcelain in the traditional sense did not appear until several centuries later during the T'ang Dynasty. The modern technical definition of porcelain is narrower still.⁹

The importance of the early writings lies in that they awakened an interest in the subject during the early years of this century along with a desire to see actual examples of early high-fired glazed wares when they were first becoming available on the antique market.

B. Berthold Laufer was the first to identify correctly a group of Han glazed stonewares. He published his findings in 1917 in The Beginnings of Porcelain in China. The title and Laufer's discussion of Chinese literary sources show their dependence on previous works. Nevertheless his historical research went far beyond them, and his scholarly and scientific approach to the examination of the objects was highly advanced for its time. Laufer's intensive study of the lead-glazed funerary ware of the Han had given him a knowledge that enabled him to recognize initially an iron stove of Han type found near Sian, Shensi in a tomb with a glazed stoneware jar.¹⁰ He then collected other related specimens in the Sian area. On his return to the United States he discovered what he believed to be a similar type of jar in the Museum of Fine Arts, Boston containing twenty-one pan-liang 半两 coins,¹¹ a denomination of currency used in the early Western Han period.¹²

Laufer rightly exercised care in using this numismatic evidence as a basis for dating. He was unwilling to attribute the glazed stonewares to the Han period. Owing to his assumption that it was

made in the area of Sian and to the fact that he considered it significant advance over the lead-glazed ware, he dated his discovery to the third century A.D. In spite of the fact that he had heard of other places where similar wares had been found,¹³ Laufer did not suspect that his finds were almost certainly not products of the Sian area or even the northern part of China where Han lead-glazed ware is exclusively found. The examples which he purchased were pieces either brought into Sian through trade in the Han period or by antique dealers in his own time. Apart from a few isolated pieces found in northern China, especially Loyang, the glazed stonewares unearthed since then have been from the Yangtze River valley and farther south. Laufer's nine examples appear in fact to have been made in different parts of southern China. His main group, as represented by the jar first found with the iron stove on which his arguments rested, are of a type of ware since found with most frequency in the lower Yangtze River valley in southern Kiangsu and northern Chekiang provinces.

His work includes a chapter on the results of scientific analysis carried out on the clay and glaze of the Han stoneware, comparing it to those of the lead-glazed ware and also later Chinese and Japanese porcelain. This chapter is presented quite independently^{den} of Laufer's historical discussion, and he makes little use of it in his argument. (Some of the results of the analysis have been reproduced in the chart in the appendix.)

Laufer made a distinction between this ware and true porcelain and gave it the name "porcelaneous pottery". The expression "proto-porcelain" which arose soon afterwards has been wrongly attributed to Laufer and does not occur in his book.¹⁴ The importance of his work was not fully appreciated, and in fact, in the 1930's when large quantities of early

green-glazed wares and Yüeh ware were discovered in Chekiang province, it seem to have been entirely forgotten.

C. In 1923 the National Historical Museum of China, with the assistance of C.W. Bishop, investigated some tombs near Hsin-yang 信陽 in southern Honan. His discovery is recorded in a personal communication to Ovar Karlbeck.¹⁵ Examples of green-glazed ware were found with the date, the eleventh year of Yung-yüan 永元, or 99 A.D. The examples which have been illustrated are a shallow basin and a globular jar with dished mouth and four handles.¹⁶ The inscribed brick was actually found in neither of the two graves excavated but came from an area between the two.¹⁷ It was regarded as being of the same type of brick as used in the construction of the graves. As glazed wares of this type have subsequently been discovered in tombs of the Chin period only, not a few of which are dated, the Hsin-yang find cannot but be regarded as an incorrect association of excavated materials. At the time, however, it was considered an important and conclusive piece of evidence, and it was to shape the ideas of students of Chinese ceramics for the next three decades and more.

D. In 1936 the site of an ancient kiln was discovered in a bamboo grove at Chiu-yen 九巖 near Shao-hsing 紹興, Chekiang. Some of the pieces collected from this site are discussed by A.D. Brankston in his article "Yüeh Ware of the Nine Rocks Kiln". Brankston attributes the basins found there, which are similar to the one from Hsin-yang, to the Han Dynasty because of their resemblance to some bronze basins dated by inscription to the Eastern Han.¹⁸ An earthenware basin in the National Historical Museum, Peking which is dated the thirteenth year

of Yung-yüan 永元, or 101 A.D., has also been mentioned for comparison.¹⁹ Contrary to such indirect evidence, high-fired wares of the type found at Chiu-yen, as at Hsin-yang, have since been shown to be products of the Chin Dynasty.²⁰

E. Ovar Karlbeck was able to collect many examples of early glazed stonewares during a period of residence in China as an official of the Tsientsin--Pukow Railway. He illustrates a number of these in his article, "Proto-porcelain and Yüeh Ware". His travels in China led him to make certain observations on the distribution of glazed stonewares and lead-glazed earthenware, and to conclude correctly that they generally did not exist in the same areas. Only in northern Kiangsu did he encounter examples of both types, and only very few of the lead-glazed variety.²¹ Noting that the stonewares of the type discussed by Laufer were found in a number of different areas, he suggests that they were manufactured at several places, one of these places being Shou-chou, Anhui.

...My opinion that proto-porcelain was made at Shou Chou is based on an extensive collection of early pottery acquired by me during six years residence in the Huai Valley not very far from Shou Chou. The material was brought to me by dealers from Shou Chou and Hsi-chou Fu, an important town in North Kiangsu, and they in their turn had obtained them from farmers living in their districts ... Both the body material and the glaze appear to be identical with those of the Laufer ware, the body being a light grey stoneware with some black specks, and the glaze thin and olive-green in color. It covers only part of the surface, the rest being coated with a hard brown "slip".²²

Karlbeck's identification of Han ware is based both on Laufer's work and on the evidence from Hsin-yang. He attributes to the Han all the wares of the type found at Chiu-yen, dating these Six Dynasties wares to the second and third centuries A.D.²³ His article, published

in 1950, shows how long these misconceptions lasted. His description of the sources of his information also illustrate the lack of regard for systematic excavation and recording of data that was prevalent in Chinese archaeology up to that time.

F. Further discoveries in the late 1940's broadened the field of study and the geographical area under consideration. From 1947-1950, road-building activity in Ch'ang-sha reportedly brought to light a group of glazed stonewares of a different type from the ones which had previously been studied, which found their way into the art market in Hong Kong.²⁴ Combining this new information with material from the past, Walter Hochstadter ventured to classify Han stonewares in four groups according to their place of manufacture and to date them on this basis.²⁵ It is not surprising that his four divisions: Shou-chou, Shao-hsing, Ch'ang-sha and Sian have not been supported by the archaeological evidence from China in recent years. In fact no actual kilns which produced Han glazed stonewares have ever been found, and it is only on the basis of the distribution of burials that we can build any theories of this sort. However, his work is valuable for his generally correct attribution of pieces to the Han period and for his illustrations of examples in Western collections which were previously not brought to people's attention. Hochstadter was also aware of the fact that the Hsin-yang pieces are of a different character from the others, showing affinities to later wares.²⁶

G. Isaac Newton collected a large number of pieces from Ch'ang-sha which he studied and which formed the basis of several articles, the most comprehensive on being "Chinese Ceramic Wares from Hunan". In

his collection the Han glazed wares are a distinct and important group. He describes them carefully as to shapes and appearance of the glaze.²⁷ His approach to the study of the material is modeled to large extent on Laufer's. He conducted chemical analyses of the clay and glaze and compared his results to those published in Laufer's book. The comparison shows a marked difference in the composition of the glazes of the two wares although the body material is quite similar.²⁸ (Some of these results will be discussed in greater detail below.)

Newton's collection, well illustrated would be far more valuable if it could be shown unquestionably to have come from Ch'ang-sha. However nothing is known about the situations in which the pieces were found. Also, because the attribution to the Ch'ang-sha area is only by word of mouth, the possibility that wares from other areas may have been mixed in with the Hunan shipments on their way to Hong Kong cannot be ruled out. Recent excavations of Han tombs around Ch'ang-sha have yielded rather more bronzes than ceramics. Glazed stonewares with a repertory of shapes similar to that of Newton's have been excavated in much larger numbers from Han tombs in Kwangtung, and they have also appeared in Kwangtung, Kwangsi and Annam, known as Nan-yüeh 南越, was opened up by Shih-huang-ti.²⁹ During the Ch'in Dynasty the Lin-chü canal was first constructed, linking the Hsiang River 湘江 in Hunan with the Li River 漓江, a tributary of the Hsi-chiang 西江, in Kwangsi.³⁰ The canal made possible transportation between the Yangtzu River valley and Canton entirely by water route. Ch'ang-sha on the Hsiang River was a chief trading center on this route. On the Hsi-chiang it was also possible to go westward upriver and overland into Annam. During the Han

Dynasty the southern coastal area became vital for the Chinese overseas trade. The ports of Pan-yü 番禺 (Canton) and Chiao-chih 交趾 (Tonkin) developed into wealthy mercantile centers known for their production of pearls and tortoise shell and were the chief ports of call for foreign envoys and merchants arriving in China.³¹

H. The coastal region of Annam in present day North Vietnam was explored archaeologically by Olov Janse in the 1930's. His discoveries, carefully described and illustrated in his monograph "Archeological Research in Indochina", include many tombs containing glazed wares and bronzes of Han type, most notably the group at Lach-tru'o'ng in Thanh-hoa province.³² The pottery is closely related to that of the Eastern Han period found in Kwangtung and Kwangsi. Chinese coins and mirrors were also excavated from these tombs. It is likely that these were the tombs of Chinese settlers of some social importance, perhaps involved in the trade and administration of the area. It does not seem that the local population of the time would have been sinicised to such an extent. Furthermore, bronzes of the native and earlier "Dong-son" type were not found in these tombs.

Janse also excavated a kiln site at Tam-tho where he collected many sherds of a hard-fired glazed ware with impressed geometric patterns.³³ Impressed wares were found in the Han bronzes, the ware without impressions appears to have been a special class of ware. Janse expressed the belief that they were made by Chinese potters.

I. A glazed stoneware jar of the lower Yangtzu valley type was reported to have been found in southwestern Sumatra.³⁴ It is an isolated find, and whether or not the piece was actually excavated in

Sumatra is a subject of controversy. Han lead-glazed pottery, however, has also reportedly been found in Sumatra and Borneo.³⁵ Maritime trade with India had begun in the Western Han period according to the Han Shu 漢書. One of the places mentioned which lies along the way is believed to be on the north coast of Sumatra.³⁶ Ceramic jars may have been carried on board as storage vessels and perhaps discarded on the way or buried with a deceased member of the crew. From the ports of Chiao-chih and Pan-yü, starting points for the lǎng voyages, goods were often transported by sea around the coast to the mouth of the Yangtze River.⁴³ Although the archaeological record is scanty and inconclusive, there is a definite historical possibility for the existence of Han objects on the coast of Sumatra. In spite of their wide distribution within China, glazed high-fired wares of the Han period appear not to have been traded abroad nor regarded as valuable material possessions_{outside China} in the way that ceramics were in later times.

J. During the pre-1949 period, Chinese and Japanese scholars had also been carrying on research on the subject of early glazed wares. In the 1930's many sites with green-glazed wares were being discovered in the province^{of} Chekiang. Unfortunately, as each discovery was made and the local people learned that there was a market for ancient objects, the sites were quickly plundered and their contents sold to antique dealers in the cities. Many of the early green-glazed wares which can now be seen in Western collections were acquired during this period. It was through the efforts of Japanese and Chinese scholars that any record of these sites has been preserved. In the West, however, people were unaware of their writings until the 1950's.

Gompertz was the first to bring to the attention of Western

readers the work of Japanese scholars, and through them that of the Chinese, on the subject. His article "Some Notes on Yüeh Ware--I" is based on the research of Koyama Fujio as presented in his book Shina Seiji Shiko 支那青磁史稿 (History of Chinese Celadon).

K. Koyama's book gives a summary of the sites of green-glazed wares discovered up to the early 1940's. He mentions Brankston's finds at the Chiu-yen kilnsite and gives him credit for being the first to say that celadon ware existed in the Han period.³⁸ He also refers to the Hsin-yang discovery and notes the similarity between sherds found in the tombs at Hsin-yang and those found at the kilnsite in Te-ch'ing 德清. He infers incorrectly from this that the Te-ch'ing kilns were active in the Han Dynasty and continued their production into the Six Dynasties period.³⁹

His book also includes an illustration of an interesting spouted bowl in the Shodo Museum, Tokyo which bears an inscription around the outer edge near the rim giving the date the year of Chung-p'ing (186 A.D.), the name of the potter and the capacity of the vessel.⁴⁰ A nearly identical piece without inscription was unearthed in the Shao-hsing 紹興 area and is illustrated in a Chinese publication.⁴¹ It is not known in what association the piece was found. Recent excavation of Eastern Han tombs have not yielded any similar examples to confirm the date of the Shodo Museum piece. In the speckled, thin quality of the glaze and the closeness of the shape to earlier bronze vessels, it seems rather like the pre-Han articles described by Karlbeck in a separate article.⁴² The piece itself can be regarded as genuinely ancient it is possible that the date was inscribed after the piece was fired.

L. Koyama received a great deal of information on early green-glazed wares and their kilnsites from Ch'en Wan-li 陳萬里. He quotes much of this information directly from Ch'en's accounts of his visits to various sites. In the 1930's Ch'en travelled extensively in Chekiang province in a personal effort to see and record as many sites with ceramics as he could upon hearing of their discovery. He made several excursions into the mountainous area around Shao-hsing from 1936-1937. His opinion on the objects from Chiu-yen was that they were of Tsin type. He also went to other sites where he saw objects of earlier type. A hu 壺 or vase from Huo-chu-hsiang 火珠巷 which he describes as large, having raised thread-like bands and two handles⁴³ sounds much like the jars of the type studied by Laufer. Other pieces from Huo-chu-hsiang and Chiu-pu 舊埠, including a pien-chung 編鐘 or bell, are described as having "ch'ui-yu" 吹釉 or "sprayed glaze".⁴⁴ These objects are made in the shapes of bronzes of the Warring States period and are covered with a thin glaze tending to collect in small droplets as if sprayed on.

Ch'en Wan-li's report is published in its original diary form and, lamentably, has no illustrations. It is unfortunate that although Ch'en was perhaps better acquainted with the material than anyone else at the time, his book is of limited use as a reference.

II. Some Technical Considerations

H.W. Nichols' report in the Beginnings of Porcelain in China carefully describes both chemical and physical properties of the glazed stoneware^a samples collected by Laufer. His chemical analysis of the clay and glaze have set a precedent for scientific studies on

Chinese ceramics, and are still quoted in recent comparative studies. Some of his description of the material, however, demonstrate the confusions which can arise when empirical observation is applied to objects with which the scientist is unfamiliar.

The body of the stoneware is a partially vitrified, porous grey material containing black, glassy specks. Where unglazed, Nichols says the surface is covered with a thin "red glaze" or as Karlbeck also mentions, a "brown slip". This coating is "so thin that a sample for analysis could not be obtained".⁴⁶ This reddish colour is not actually an applied slip but a layer acquired during firing due to thermal reaction and the oxidization of the iron in the exposed surface of the clay. Nichols also describes an extremely thin engobe underneath both the reddish layer and the green glaze. The application of this minutely thin coat also seems unlikely. In the process of throwing a pot and using water to lubricate the surface, the finer particles in the clay are naturally drawn to the surface.

The glaze is described as greenish yellow in colour, transparent, finely crazed and of a uniformity and excellent state of preservation showing the attainment of a high level of skill. In chemical terms it is denoted as being of lime-alumina-silicate composition. From the chemical composition Nichols extrapolated that the glaze was made of mixture of approximately two parts of clay with one part of limestone as a flux.⁴⁷ The colour-producing iron oxide is a naturally occurring compound in the clay. This contrasts sharply with the lead-glazed pottery whose glaze is coloured by copper oxide and fluxed with a large proportion of lead.⁴⁸

The stonewares with which Laufer was dealing are typically glazed on the upper half only. The jars with long neck and everted mouth show

the glaze covering the inner surface of the mouth and the shoulder quite evenly, but it is hardly visible on the underside of the mouth or on the neck.⁴⁹ The lower half of the body is unglazed except in cases where the glaze has run down in thick drops. It would seem that the only way in which this distribution of glaze could have occurred is by sprinkling or spraying from above. It was previously believed that this glaze was accidental, that the effect was produced by ashes falling on the objects in the kiln.⁵⁰ This in fact is the method by which wares of the Silla period in Korea were glazed and also Sue ware of Japan. With regard to the Han wares, however, this theory may be dismissed on a number of grounds. First, on the basis of Nichols' report the glaze has been shown not to be an ash glaze, though it may contain a certain proportion of ash. Second, even if one does not accept Nichols' analysis as being a comprehensive one, the uniformity of the glaze and way in which it extends evenly beneath the handles shows that it did not fall on the vessel accidentally, but that it must have been applied deliberately. The paucity of glaze on the vertical sides of the neck may be explained by the tendency of the glaze to run off a more steeply inclined surface. Where the slope is gentler on the inside of the mouth and on the shoulder where there often are added raised cordons to stop the flow of the glaze, it has clung.

It may also be instructive to look briefly at some of the glazed stonewares of the Warring States period found in the lower Yangtze region, specifically, the ones made in imitation of bronze forms and often stamped with small spirals. These have a pale yellowish or olive glaze lying on the vessels in small droplets and covering, though diffusely, the entire surface down to the base. The glaze is referred

to by Ch'en Wan-li as "sprayed glaze" and does rather appear to have been applied in this manner. The uneven quality of the glaze, however can more credibly be attributed to the primitive level of technology of these early potters and their failure to mix a glaze which would cling uniformly to the surface of the vessel and not shrink while cooling. The yu-ho 于壺 in the Museum of Fine Arts, Boston which has traces of running and dripping glaze on the handle shows that the technique used must have been dipping or pouring.⁵¹ The Han Dynasty examples from the same geographical area are glazed only on the upper half. It is not likely that they would represent a radically different technique of glazing but are rather a direct descendent of the earlier type. Although the Han glaze is thicker and smoother than the earlier glaze, it still often exhibits a speckled and uneven texture. Presumably to avoid having the glaze run down and stick to the kiln and also to save time and effort, the pieces were dipped, upside down, only half way into the glaze.

Isaac Newton's work with technical assistance of R. Terry shows that the glaze on Han wares from Ch'ang-sha contain potash as the principle alkaline flux while the lime content is very low. Newton refers to it as an alkaline potassic glaze. The glaze also contains soda, iron oxide, silica, magnesia and lime in higher percentages than the body material. All of these compounds can be shown to exist in the ashes of plants, and it is possible that this may be an ash glaze.⁵² A vital element, however, in the identification of an ash glaze, phosphorus, is missing from the results of the chemical analysis. ~~It is possible that tests for phosphorus were not made.~~

The glaze on the Han pieces from Ch'ang-sha is often unevenly

applied, with a tendency to be streaked and thicker on one side of a piece is a deep transparent green, Newton points out that it appears to have been applied by pouring on from one side so that it covers most of the outside of the vessel except for the foot or base. Further evidence for this are the oblique streaks of glaze seen on related pieces. An example is a covered jar in the Honolulu Academy of Arts, formerly in the collection of C.T. Loo.⁵³ It is unlikely that this effect is the result of running of the glaze during firing, as it would mean that pieces were placed on their side in the kiln.

It is unfortunately beyond the scope of this study to undertake technical analysis of these wares. However, it would be useful in the future to have more comprehensive chemical analyses done on a wider sampling of Han glazed stonewares as well as closer comparative examination of their physical properties. An additional simple but informative experiment that is not included in these previous studies is test-firing sherds in a kiln to see at what temperatures they were initially fired.

III. The Effect of New Archaeological Evidence on the Field of Study

Since the early 1950's, controlled excavations in China conducted by local cultural administrative units has made available for study a large and far more reliable body of information than previously existed. It is now possible to identify many types of early glazed stonewares, a fact which has necessitated a revision of ideas of the past.

The discovery of glazed, high-fired wares at Erh-li-kang and other

site in Cheng-chou⁵⁴ has confirmed the findings of glazed ware previously made but not recognised at Anyang,⁵⁵ and it has pushed back the date of the earliest known appearance of ceramic glazed in China to the middle of the second millenium B.C. The manufacture of glazed high-fired wares can be traced through the Western Chou period in to the Eastern Chou, during which time it seems to have spread from its apparent initial center in the Huang-ho basin into the Yangtze River valley. The high quality glazed ware imitating bronzes of the Warring States period found in Chekiang is evidence indicating that the lower Yangtze region had probably become a center of production already in pre-Han times.⁵⁶

Other scattered finds of glazed impressed stonewares in southern and southeastern China in Neolithic contexts may represent the industry of tribal groups which lived outside of the boundaries of the Chinese bronze age culture but, in its late stages, were contemporaneous with it.

These finds clearly show that high-fired glazed wares had a long history in China before the Han. In the light of this evidence the low-fired, lead-glazed ware of the Han, which was once thought to be the precursor of High-fired wares, can be seen to have been outside the mainstream of Chinese ceramic development.

The discovery of green-glazed wares in tombs of the Six Dynasties period with dated inscriptions and the groups of objects buried with them, have provided an accurate chronology of wares of the Western and Eastern Tsin Dynasties.⁵⁷ Together with the pre-Han material, they have helped to define more clearly the early and late stylistic limits of the wares of the Han.

The large numbers of Han tombs which have been excavated since the

early 1950's have yielded a wide variety of objects with their original burial associations. The glazed stonewares can now be studied within this context. Recent excavations of glazed stonewares have made their geographical distribution and regional variations more readily apparent than before. Many examples in the collections of various museums outside China have counterparts in recently excavated material, and a close comparison can provide a more accurate means of identifying them than has been possible up to the present.

Several centers are known where glazed stonewares are an important characteristic of Han tomb assemblages. One major center is the Lower Yangtze Valley region where the wares have olive-green glaze on the upper half only and are often burnt an orange or reddish brown colour on the lower half. Some of the important sites for these finds are in the vicinity of Chiang-tu 江都, Nanking, Shanghai and Wu-hsi 無錫 in Kiangsu province and Shao-hsing and Hang-chou in Chekiang. Another major center is the area of Canton in Kwangtung province. A large group of wares, many of which are similar to those which Newton reported to be from Ch'ang-sha, have been unearthed there. Closely related material has also come to light around Lei-yang 來陽 as well as Ch'ang-sha in Hunan and Kuei-hsien 貴縣 in Kwangsi.

Jessica Rawson recently undertook a study on one aspect of this material in her article "A Group of Han Dynasty Bronzes with Chased Decoration and Some Related Ceramics". Her extensive overview of excavated material is valuable for any further research on the subject, and her drawing on specific examples for comparison is very revealing. In South China, many glazed stonewares and bronzes were made in the same shapes and even bear similar decoration. Mrs. Rawson's careful documentation of the very sizeable amount of excavated evidence showing

the relationship between these wares is precise and scholarly. As the article deals mainly with bronzes, however, the ceramics are treated as subsidiary material. Though their influence on ceramics cannot be ignored, it must be borne in mind that the body of glazed stonewares excavated in southern China is larger than that of the bronzes and has a history of its own extending both before and after the period of bronze influence. Therefore further work from the point of view of the development of the ceramics may also throw more light on the bronzes as well.

In attempting to make a comprehensive study of the glazed stonewares of the Han, it is necessary to examine the wares as a group in their own right. I should like first to present the material under a single criterion (i.e., shapes of vessels) by which they can easily be compared to one another. From there other variables can be introduced, for example: glazing, decoration, occurrence in burials, and relationships to bronzes, drawing on the substantial body of archaeological evidence. In this way the various aspects of the study can be dealt with in the framework of the ceramic material and its development in the Han period.

Chapter Two --- Classification of the Material

The vessels have been classified first by fundamental shapes. Within these major groups, they have been subdivided according to minor alterations of shape, variations of secondary features such as types of mouth rim, feet and handles, and differences in decoration. The names applied to the major groups of vessels are for the most part from the Chinese. Stemming from traditional names of vessels made of ceramic, bronze and other materials, they often derive from historical sources. I have chosen to use them here not only for convenience but also because these names have a historical significance in having been in use as far back as the Han period and earlier and may serve as a guide to the possible origins of vessels to which they refer.

The list of shapes is not an all-inclusive one. I have attempted to deal, however, with most of the shapes which can be seen in museums and which have been found in tombs of the Han Dynasty. The examples illustrated in the plates are, in as far as possible, those in museums and collections outside China which have close counterparts in the excavated material published by the Chinese since the early 1950's. In two or three cases, where no examples are available from museums, I have used photographs from Chinese reports.

The plates have been assembled at the end of this paper in a brief descriptive catalog, the purpose of which has been to make a selection of representative pieces which might be used in preparing a small exhibit of Han glazed stonewares.

I. P'ou

P'ou are jars with very abbreviated neck, a flat base and two handles characteristically made in the form of an animal head or moulded on the upper half with an animal mask.


A. The first type of these are vessels of depressed ovoid shape with large flat handles and flat base supported on three small feet. They are usually decorated with rows of combed waves between horizontal incised lines, sometimes in combination with small dotted chevrons, small circles and short curved lines arranged in horizontal rows. Like the example in the Museum of Fine Arts, Boston (plate 1), they were made originally with covers which fit over the mouth rim. A pair closely resembling the Boston piece was excavated from a tomb at K'ui-shan, Hsü-shou in Kiangsu.¹ A pair with mask handles and covers was found at Feng-huang-ho, Chiang-tu, also in Kiangsu.² P'ou with similar moulded masks rendered in small curling relief lines on the handles have been unearthed at Li-chu, Shao-hsing in Chekiang,³ in the vicinity of Wu-hsi, Kiangsu⁴ and in Ch'ing-p'u-hsien near Shanghai.⁵

Other p'ou with stamped circle patterns on the handles instead of masks have been found at Chia-ting-hsien, Shanghai⁶ and at Feng-huang-ho, Chiang-tu.⁷

A fine piece in the Gemeente Museum, The Hague (plate 2) is decorated with applied spirals on the body at the base of the handles and on the shoulder between the handles. Similar decoration is used on the ceramics from Feng-huang-ho.

The example in the Seattle Art Museum has an elaborated knob on the cover with a bird perched at the top. The cover is cut with triangular openings.⁸

A p'ou made of red unglazed earthenware, nearly identical in shape but startlingly different in colour and texture from those described above, is in Berlin.⁹ It can, however be shown to be contemporary with the glazed stoneware ones, as similar pieces were buried in the same tombs. A pair of red earthenware p'ou having covers with a central knob is reported to have been excavated at Ch'iu-chia-shan, Nanking with a pair of glazed stoneware hu.¹⁰

The most highly decorated p'ou of this type have three birds perched on the cover around a central pointed knob. On the sides between the handles is an applied moulded pi -like disc with a human head above it and a ribbon tied around it. Each of the handles is moulded with a human figure holding a wand or stick. A pair of these p'ou was discovered in I-wu-hsien, Chekiang.¹¹

Another example of this first type, with depressed ovoid body and three small feet, has two loop handles made to look like braided rope instead of the usual mask handles. The cover is nearly conical in shape and has a small central knob. It was unearthed from tomb no. 14 at Hsien-li-tun, Wu-hsi.¹²

B. The second type of p'ou is globular in shape and has smaller mask handles. Examples of this group are characteristically ornamented with ^Athree cordons, raised and grooved horizontal bands, around the upper half of the body. The mouth rim is generally flattened, the outer edge of which is pushed down onto the shoulder of the vessel. Like the p'ou of type A, they sometimes also have rings threaded through the handles and attached to the body.

The more precisely potted and finished pieces of this type frequently have small moulded t'ao-t'ieh masks applied to the body above the handles. Some examples have, in addition, two small raised

buttons or bosses above and to either side of the masks. A globular p'ou in the Burrell collection, Glasgow has three raised cordons around the shoulder and moulded masks and bosses above the handles.¹³ In the two decorative bands above the upper two cordons are incised designs of birds. The rather degraded glaze covers the upper half of the body. The cover, which is rarely seen on p'ou of this type, is flat and has a small central knob with a raised boss on the top.¹⁴

A p'ou in the Freer Gallery (plate 4) is ^pon the best preserved specimens of this type. The incised decoration of the upper part of the body is in the form of flowing, curved lines in cloud-like formations which terminate in birds' heads. A piece very similar in shape and in the moulded mask design on the handles, but which has no incised decoration, is in the Victoria and Albert Museum.

An example with t'ao-t'ieh masks applied above the handles and rings threaded through the bottom is in the Brundage collection (plate 3). Instead of raised cordons, however, it has only three rows of incised lines on the upper half of the body. A similar piece with wide body but no t'ao-t'ieh visible was discovered in tomb no. 2 at San-yang-tun, Yen-ch'eng, Kiangsu.¹⁵

A p'ou with raised cordons and applied t'ao-t'ieh above the handles was unearthed from tomb no. 101 at Li-chu, Shao-hsing.¹⁶

P'ou with spirals like a pair of ram's horns above the handles instead of the t'ao-t'ieh masks can be seen in the collections of the Museum of Fine Arts, Boston (plate 5), the Musée Cernuschi,¹⁷ the Dansk Kunstindustrimuseum, Copenhagen,¹⁸ and also the Tokyo National Museum.¹⁹ The upper two decorative bands of the Cernuschi piece are filled with incised designs of sweeping curves with combed crests at the ends. A similar piece with ram's horn spirals

and incised bird-headed cloud patterns was found in tomb no. 2 at Shih-peì-ts'un, I-cheng in Kiangsu.²⁰

A p'ou found at Ku-t'ang, Hang-chou has curling horns above handles without the square ears.²¹ The shoulder is also decorated with incised cloud patterns.

P'ou which have "S"-shaped spirals above the handles are often less carefully finished than other examples mentioned above. Some tend to narrower and less fully globular in shape. Examples having more freely drawn incised patterns with combed lines and dots interspersed are in the Hallwyl House²² and Sackler collections²³ and in the Metropolitan Museum.²⁴ A piece without incised decoration is in the British Museum.²⁵

C. P'ou of the third type have a wider mouth than that of pieces in the second group. The mouth rim is vertical and rather thick and the body is marked with horizontal grooves but not otherwise decorated. The masks are eliminated from the handles, which are made in the form of vertically placed loops moulded with herringbone patterns, generally arranged around a central diamond shape. Like the p'ou of the first and second types discussed above, those of the third type are glazed on the upper half only. On most examples, however, the glaze is badly degraded. A piece with an incised inscription on the shoulder above one of the handles is in the Shodo Museum in Tokyo (plate 6). Pieces of similar shape with the handles impressed with herringbone patterns instead of animal masks have been unearthed from tomb no. 206 at Li-chu, Shao-hsing²⁶ and from tombs in Chia-hsing²⁷ and at Ch'i-hsia-shan, Nanking.²⁸

D. P'ou of the fourth type are of depressed ovoid shape with a rather angular silhouette^e. The flat wide shoulder turns downward

to straight tapering sides. The base is flat and quite wide. The mouth has a low vertical rim, sometimes slightly spreading at the top. The mask handles, larger than those of group B, but not as prominent as those of group A, are moulded with wide cat-like masks. There are no applied decorations around the handles of these pieces and very little incised decoration. The glaze covers the upper half of the body.

An example in the Museum of Far Eastern Antiquities, Stockholm is like type A p'ou in decoration.²⁹ It has one handle (the other appears to have broken off) moulded with a mask composed of relief curling lines. On the upper part of the body are two rows of combed wave bands between incised line³. An example illustrated by Laufer also has two combed wave bands around the shoulder.³⁰ The design on the handles is not clearly visible but appears to have been a mask above a wide herringbone pattern. A very similar pattern appears on the handles of a p'ou in the Museum of Art at the University of Michigan.³¹ It has no incised decoration on the shoulder.

A piece with only a single incised horizontal line around the shoulder is in the Siegel collection (plate 7). Another example which has no incised decoration is in the Sackler collection.³²

Similar pieces were unearthed at Sha-hu-ch'iao, Ch'ang-sha in Hunan³³ and at Po-kang, Chia-shan in Anhui.³⁴

E. A p'ou with wide depressed ovoid body, three small feet with moulded decoration, and handles in the form of a bovine head in the Sackler collection is representative of the fifth type (plate 8). It has a smoothly rounded body and thin coat of glaze covering almost the entire surface. Two closely related pieces were found at Hua-ch'iao-hsin-ts'un, Canton. One with bovine head handles

and rings threaded through them is nearly identical to the Sackler piece.³⁵ In addition to the handles, it has applied t'ao-t'ieh masks on the shoulder. Another piece found at the same site has the applied masks and rings but no handles.³⁶

F. P'ou of the sixth type have a depressed ovoid body, flat base, two handles either in the form of a vertical loop or a small animal head, and a flat cover, the rim of which fits over the mouth of the vessel. The body is decorated with several rows of combed wave bands and comb-impressed oblique lines. A number of pieces of this type were found at Hua-ch'iao-hsin-ts'un.³⁷

II. Hu

Hu are a large group of jars with a rather long thick neck on a globular body. Most are quite large in size.

A. Hu of the first type have an ovoid body with high shoulder tapering to a small base which is set on a flared foot ring. A nearly cylindrical wide neck, two handles moulded in the appearance of loops of braided rope and glaze covering the upper part of the body only are characteristic features. The mouth is everted and then turns sharply inward at the top to form a flat rim.

The hu formerly in the collection of C.T. Loo (plate 9) has close counterparts in pairs of hu excavated from tombs at Lo-t'o-tun, Ch'ing-p'u-hsien near Shanghai,³⁸ at Hsien-li-tun, Wu-hsi,³⁹ at Feng-huang-ho, Chiang-tu,⁴⁰ and at K'ui-shan, Hsü-chou.⁴¹ The pair from Feng-huang-ho has applied spirals and circles of clay at either end of the handles. These have been seen on the p'ou in the Gemeentemuseum (plate 2). The hu from Feng-huang-ho also have slightly domed covers with a central knob and a decoration of the shoulder

consisting of rows of comb-impressed, dotted chevron patterns between incised lines. The pair of hu from K'ui-shan have covers with a central knob and two rows of combed wave bands on the shoulder between incised lines.

A hu belonging to this group which has a taller body, lower foot and more widely everted mouth than those mentioned above was collected by Ovar Karlbeck.⁴²

An example in the Fitzwilliam Museum (plate 11) has a shorter neck and low foot ring. A very similar piece was excavated from tomb no. 20 at Feng-huang-ho, Chiang-tu.⁴³

A subdivision within this type can be made for a very striking and carefully made hu in the Museum of Fine Arts, Springfield (plate 10). It has, instead of braided loop handles, handles moulded in the form of three-dimensional feline heads surmounted by t'ao-t'ieh masks. A pair of hu with identical handles and masks was excavated at I-wu-hsien, Chekiang.⁴⁴ The neck is shorter and more nearly cylindrical than that of the Springfield piece, but the body is much the same shape. The handles are so similar as to appear to have been made from the same mould. The upper part of the body of the I-wu-hsien pair is decorated with rows of dotted chevrons as well as zig-zag bands.

B. A large number of hu with globular body, nearly cylindrical neck with everted mouth, and slightly recessed base or low foot ring are known in collections outside China. Like the p'ou of type B, they are characteristically decorated with three relief cordons and dressed with glaze on the upper half of the body. Two loop handles usually moulded with a herringbone pattern apparently derived from the braided rope pattern are attached to the shoulder,

Threaded through each is a ring which is applied to the body by impressing with small radiating lines. Most examples have a band of combed waves around the base of the neck and another on the outside of the mouth. As in the case of the globular p'ou, these hu may or may not have the bird-cloud pattern incised in the upper two ornamental bands around the shoulder. The hu, too, have been subdivided according to the kind of applied decoration which is found above the handles.

Two hu are known which have moulded t'ao-t'ieh masks above the handles and incised lines instead of cordons around the body. The glaze on both is very smooth and tends to run. One example is in the Brundage collection, and the other is in a Japanese collection.⁴⁶

A hu of very similar shape to the above, in the Art Institute of Chicago (plate 12), has very realistic, relief thread-like cordons around the upper part of the body. Another similar piece with thread-like cordons was unearthed from tomb no. 101 at Li-chu, Shao-hsing.⁴⁷

These realistic thread-like cordons can be seen on the finely decorated example in the Cleveland Museum of Art (plate 13). In the upper two ornamental bands are incised bird-headed cloud motifs, and in the lower band are geometric patterns of squares and triple lozenges. A hu with nearly identical decoration was found in Shao-hsing.⁴⁸ It differs from the Cleveland piece in that the foot is a plain vertical ring, and that there are applied masks above the handles instead of the spirals and bosses.

Hu with t'ao-t'ieh masks above the handles frequently have small raised bosses applied to the shoulder above and to either side of the masks. (The Cleveland hu is the only example known to have applied spirals and bosses together.) Examples can be seen in the

Seattle Art Museum⁴⁹ and the Museum of Fine Arts, Boston.⁵⁰ Neither of these two have any incised decoration on the shoulder. The cordons are of the typical, plain, grooved variety, without the small oblique notches.

Hu with plain cordons, t'ao-t'ieh masks above the handles, but no bosses, and incised, flowing bird-headed cloud patterns on the shoulder can be seen in the Ashmolean Museum (plate 14) and in the Brundage collection.⁵¹ Similar hu without incised decoration were excavated from tomb no. 2 at Ku-t'ang, Hang-chou⁵² and from a tomb in Hai-chou.⁵³ Examples from both tombs have slightly domed covers with a central pointed knob surrounded by three pointed bosses.

Many hu of type B have spirals of clay like a pair of ram's horns above the handles. Examples are in the Victoria and Albert Museum,⁵⁴ the Idemitsu Art Gallery,⁵⁵ and the Royal Ontario Museum⁵⁶ and also, as already mentioned, the Cleveland Museum of Art (plate 13). Two other examples worthy of special note show the close relationship between the spirals and the t'ao-t'ieh masks. One in the Los Angeles County Museum has incised masks above the ram's horns.⁵⁷ Another in the Metropolitan Museum has the mask reduced to a three-pointed figure above the horns.⁵⁸ The applied spirals can thus be seen to have replaced the t'ao-t'ieh in gradual stages.

Hu with ram's horn spirals above the handles and widely everted mouth were unearthed from tombs at Pi-shan-chuang, near Wu-hsi⁵⁹ and at Ch'i-li-tien near Yang-chou.⁶⁰

Hu with "S"-shaped spirals above the handles are known in the collections of the British Museum (plate 15), the Rijksmuseum, Amsterdam and the Musée Cernuschi, Paris.⁶¹ A pair of hu with "S"-shaped spirals above the handles was found in a tomb at Wang-t'uan-

chuang, Hai-chou,⁶² and others were discovered in tomb no. 1 at San-yang-tun⁶³ and tomb no. 2 at Shih-pei-ts'un, I-cheng.⁶⁴

C. Hu of type C have a narrower ovoid body with many grooves, especially on the lower half. They have no raised cordons but only incised horizontal lines at the upper and lower ends of the handles. The neck of these hu is rather short and has a wide collar-like mouth at the top.

A hu which can be considered of this type is one collected by Karlbeck and said to be from the Huai River valley area.⁶⁵ More typical examples have a less everted mouth, as the one in the Brundage collection (plate 16) and those found in tombs no. 77,⁶⁶ 109,⁶⁷ and 206⁶⁸ at Li-chu, Shao-hsing and also at Chia-hsing in Chekiang⁶⁹ and at Ch'i-hsia-shan near Nanking.⁷⁰

Two hu in the Keio University collection in Tokyo have a widely everted, nearly dish-shaped mouth.⁷¹ One of them has inverted ram's horn spirals below the handles. The glaze on both, very badly degraded, appears to have covered the upper part of the body and run down in streaks.

D. Hu of the fourth type have an ovoid body, long wide neck slightly tapered in the middle, which widens at the top and turns upward into a nearly vertical mouth rim. These hu have a rather high flared foot ring and, in most instances, two small horizontal loop handles set on the upper part of the body. Some examples have in addition, two applied t'ao-t'ieh masks and rings on the body between the handles. The body and neck are incised with two or three rows of horizontal lines. All pieces are glazed over nearly their entire surface.

A hu with a globular body and a mouth rim recessed from the outer edge of the neck, over which the cover originally would have

fitted, is in the Victoria and Albert Museum (plate 17). It has two horizontal loop handles and a flared foot ring with a ridge in the middle almost like a step. The foot is pierced with two round holes, one below each handle.

Very similar hu with recessed mouth rim and t'ao-t'ieh masks on the shoulder in addition to the handles were excavated in pairs from tomb no. 43 at Lung-sheng-kang⁷² and tombs at Hsi-ts'un⁷³ and Nan-shih-t'ou⁷⁴ near Canton. The piece from Hsi-ts'un which is illustrated has the cover preserved. It fits over the rim of the hu and has a squared "U"-shaped knob in the center.

A hu in the Field Museum appears to be of the same type except that it has no foot.⁷⁵ The base is uneven and it is possible that the foot had broken and been cut off. The hu has two loop handles with small spirals at either end and two t'ao-t'ieh masks and rings. A hu and a globular jar with short neck excavated in Ho-p'u-hsien, Kwangsi province have nearly identical masks on them.⁷⁶ The cover of the excavated hu fits over the mouth rim and has a squared "U"-shaped knob in the center. The foot is straight-sided and flared. Another hu with this type of cover but no applied masks on the body was found in Kuei-hsien, Kwangsi.⁷⁷

Group D hu with everted collar-like mouth rim generally have a more depressed body shape. Examples of this type have been found at Tung-shan⁷⁸ and Tung-wu-yüan⁷⁹ (plate 18) in the Canton area. The Tung-wu-yüan piece illustrated has a wide depressed body and cover of conical section in shape with a small ring handles on the top. Similar examples were collected by Newton, which are reportedly from the Ch'ang-sha area.⁸⁰ Others have been found in tomb 217 in Ch'ang-sha⁸¹ and in the eastern suburb of Lei-yang, also in Hunan.⁸²

Hu with nearly white body, pale yellowish glaze and very high flared foot ring were found in Han tombs in North Vietnam. Examples with applied t'ao-t'ieh masks instead of the handles were unearthed by Janse from tombs no. 2 and 22 at Hoanh-ching and from tombs no. 6 and 23 at Lach-tr'u'ong⁸³ in Thanh-hoa. An example in the British Museum is said to have been found from near Hanoi.⁸⁴ It has two horizontal loop handles on the shoulder and two bands of incised lines around the body.

E. Hu with globular body and rather short narrow neck have been found in the same tombs as hu of group D at Hsiang-lan-kang⁸⁵ and Yang-shan-heng-lu⁸⁶ in Tung-shan and at Nan-shih-t'ou in the southern suburb of Canton.⁸⁷

F. A group of pear-shaped hu with globular body, flared foot ring and long neck narrowing upward to a small mouth is closely related to hu of groups D and E. They have two small horizontal loop handles on the shoulder and are glazed over nearly their entire surface.

Three examples with low vertical mouth rim were found in a tomb in Hsi-ts'un with three hu of group D.⁸⁸ One of these examples is illustrated (plate 19). Similar pieces were discovered in tombs in the northeastern suburb of Canton⁸⁹ and at Lung-sheng-kang in the eastern suburb.⁹⁰ The former has a tall, elongated mouth.

A pear-shaped hu with an additional small pear-shaped mouth was also unearthed in the Canton area.⁹¹

No examples of this type are known to exist in collections outside China.

G. A squat, wide pear-shaped hu with a low foot ring and two horizontal loop handles was found in tomb no. 49 at Hua-ch'iao-

hsin-ts'un,⁹² It is decorated with several horizontal rows of combed wave bands and dotted oblique lines.

A closely related piece from the same site has no foot ring but rests on a wide flat base.⁹³ A similar example which can be studied for comparison is in the Brundage collection (plate 20)

III. Ting

Ting are tripod bowls with two lug handles and, usually a rounded, dome-shaped cover.

A. Those of the first group are typically deep-bodied with a domed cover and three short cabriole legs which are thick and rounded at the top where they are joined to the side of the body, tapering at the ankle and splayed into a hoof at the base. The two upright, thick square handles are attached to the body near the rim and are curved outward at the top. These ting are glazed only on the cover and the upper half of the body.

The piece in the Kulturhistoriska Museet, Lund (plate 21) and another in the Freer Gallery⁹⁴ are carefully made and excellently preserved specimens of this group. Closely related pieces which do not have the narrow raised ridge around the middle of the bowl are in the Tokyo National Museum⁹⁵ and the Tenri Sanko-kan.⁹⁶ All have three false rings on the cover with a pointed knob on each ring. Examples of this type have been excavated from tombs at K'ui-shan, Hsi-chou,⁹⁷ at Feng-huang-ho, Chiang-tu,⁹⁸ and at Hsien-li-tun, Wu-hsi.⁹⁹

Group A ting with three birds on the cover instead of the false rings were unearthed at Lo-t'o-tun, Ch'ing-p'u-hsien near Shanghai.¹⁰⁰ A pair from I-wu-hsien have three birds and a coiled

snake on the cover.¹⁰¹ The cover is also decorated with a circle of dotted chevron patterns, and the body with a band of short vertical lines. The handles are moulded with a design of small triangles and circles.

B. Ting of the second group have a shallower, wider bowl which is rounded at the bottom and turns rather sharply upward and slightly inward at the sides. The legs are longer and thinner than those of type A ting, and the handles, which may be square or rounded, are joined to the body near the middle. Some pieces have incised geometric designs on them. All are dressed with glaze over their entire surface.

Ting similar to the piece in the Ashmolean Museum (plate 22) were excavated at Lung-sheng-kang,¹⁰² Nan-shih-t'ou,¹⁰³ and in Kuei-hsien.¹⁰⁴ Others with incised patterns of triangles arcs and short oblique lines arranged in horizontal bands on the cover and body were found at Yang-shan-heng-lu, Tung-shan,¹⁰⁵ Tung-wu-yüan,¹⁰⁶ and Sha-ho¹⁰⁷ in the vicinity of Canton.

An example with three small buttons on the cover around a central ring, instead of the usual semi-circular loops, was unearthed in the western suburb of Lei-yang, Hunan.¹⁰⁸

C. Ting of a third type, with a flat circular rim around the middle of the bowl to which the handles are attached were found in North Vietnam by Janse (plate 23). They have flat covers with a central knob and are made of a white clay. The lug handles have a semi-circular loop at the top attached to a solid rectangular piece at the bottom.

IV. Covered Boxes

Covered boxes are made essentially of two bowls which fit

one over the other.

A. Those of the first type are nearly globular, slightly flattened on both top and bottom. Both parts have a low foot ring and are incised with horizontal lines. The box in the Royal Ontario Museum (plate 24) is nearly identical to pairs of boxes found at Feng-huang-ho,¹¹⁰ at Lo-t'o-tun,¹¹¹ and at K'ui-shan.¹¹² A similar box was also found at Hua-ch'iao-hsin-ts'un.¹¹³

The two boxes from I-wu-hsien have a coiled snake on the cover instead of a low raised ring.¹¹⁴ The cover is also decorated with a combed wave band.

B. Boxes of the second type are either globular or of a depressed globular shape. They are decorated with incised and applied designs. A globular box with a small central ring handle on the cover and three small recumbent sheep on a low raised ring around it was excavated at Yang-shan-heng-lu, Tung-shan (plate 25).¹¹⁵ The cover is decorated with incised and stamped geometric patterns. On one side of the bowl is an applied t'ao-t'ieh mask and ring. The box is set on a flared foot ring. A box with similar stamped semi-circular designs and three small sheep on the cover was found in tomb no. 2 at Nan-shih-t'ou.¹¹⁶

A slightly depressed globular box with three sheep on the cover was excavated from tomb no. 2 at Hsiang-lan-kang, Tung-shan,¹¹⁷ Both cover and bowl are incised with rows of triangles and diamond patterns. The foot ring is flared.

A more depressed box on a higher flared foot ring was found in the tomb at Tung-wu-yüan.¹¹⁸ It, too, is incised with geometric patterns. The cover has a low foot ring on which there are three small round bosses around one in the center.

V. Bottles

Glazed stoneware bottles with long narrow tubular neck and small, globular or depressed ovoid body occur in three principle forms.

A. Examples of the first type are rare. A bottle with globular body and incised decoration of cloud patterns between horizontal lines was unearthed from tomb no. 2 at Ku-t'ang, Hang-chou.¹¹⁹ A broken piece which also appears to be of this type is in a Japanese collection.¹²⁰ The depressed globular body is incised with a band of the neck. The upper part of the neck is broken off.

B. Bottles of the second group have a very depressed ovoid body. Like the examples in the first group, they have a low foot ring and are glazed on the upper half only. Their decoration consists of incised horizontal lines around the neck and body and combed wave bands at the top and at the base of the neck. Examples are known in the Sackler collection (plate 26), the Tenri Sanko-kan,¹²¹ and a Japanese private collection.¹²²

C. The third type of bottle has a depressed body, high flared foot and rolled mouth rim. The neck widens slightly at the base where it joins the body. These bottles are frequently decorated with incised designs of triangles, arcs and criss-cross quilt-like patterns in horizontal bands. They are glazed over their entire surface.

A bottle collected by Newton has five rows of incised triangles, arcs and leaf-vein patterns with small stamped circles interspersed among them.¹²³ The foot is flared and stepped. A piece of the same shape with similar decoration was excavated from the tomb at Tung-wu-yüan.¹²⁴

The example in the Metropolitan Museum (plate 27) has a simpler decoration in three rows. Another piece collected by Newton has a

higher foot, long slender neck and no incised decoration.¹²⁵ Related pieces were also found at Tung-shan¹²⁶ and Shih-t'ou-kang, Hsi-ts'un¹²⁷ near Canton.

A very heavy bottle of coarse material with a rounded body and decoration consisting of bands of incised triangles and stamped semi-circles is in the Yale University Art Gallery.¹²⁸

A bottle with high flared foot and long neck widening slightly at the top was excavated from tomb no. 6 at Lach-tr'u'ong.¹²⁹

VI. Chiao-hu

Chiao-hu are tripod vessels with a long bar handle on one side. They can be divided into three groups.

A. Those of the first type have a squat pear-shaped body, wide neck and everted collar-like mouth rim. The example in the Toller collection has a bar handles of hexagonal cross-section (plate 28). A very similar piece was excavated at Tung-shan.¹³⁰

Examples in the British Museum¹³¹ and the Bristol City Art Gallery¹³² have a handles of rectangular cross-section. A piece of similar shape decorated with incised triangles and quilt patterns on the upper part of the body was found in tomb no. 43 at Lung-sheng-kang.¹³³

Chiao-hu with handles in the form of a dragon's head can be seen in the Ashmolean Museum¹³⁴ and the Honolulu Academy of Arts.¹³⁵

B. Chiao-hu of the second type have a flat rim around the widest part of the body to which the wedge-shaped bar handle is attached. An example with a cover like that on the Toller piece is decorated with incised arcs and triangles. It was excavated at Tung-wu-yüan.¹³⁶ A piece of the same type, decorated with a single

combed wave band, was found at Lung-sheng-kang.¹³⁷ The cover has three small round ⁶bosses on it. Another example discovered in tomb no. 23 at Lach-tr'u'ong has a cover with three small bosses around a central pointed knob.¹³⁸

C. Chiao-hu of the third group have a depressed globular body with a flat rim around the middle and a spout in the form of a ^{chicken's} head. The spout is attached to the rim at a right angle from the bar handle. Examples were found in tombs no. 6 ¹³⁹ and 10 at Lach-tr'u'ong.¹⁴⁰ (plate 29)

VII. Kuei

Kuei are wide-mouthed jars shaped like a large bowl with flared foot and everted collar-like mouth rim pierced with round or rectangular holes. The domed cover rests on a ledge inside and at the base of the collar.

A kuei with three recumbent rams on the cover is in the Art Institute of Chicago (plate 30). The collar is pierced with vertical rectangular slits. Another kuei cover with three rams on it is in the Yale University Art Gallery.¹⁴¹ The kuei in the same collection is not the right size for the cover to fit in the collar properly, but it appears to have been the product of the same kilns.¹⁴² It also has vertical slits around the collar. Both jar and cover are decorated with incised double lines forming a quilt pattern.

The rams do not appear on pieces illustrated in Chinese excavation reports. A kuei, however, was found at Nan-shih-t'ou in the same tomb as a box with three rams on the cover. ~~The cover is a smooth dome with three rams on the cover.~~¹⁴³ The cover is a smooth dome with a central knob, decorated with circular bands of comb-impressed oblique lines.

A kuei with a high flared foot and collar pierced with a single row of small round holes near the rim was discovered at Hsien-lieh-lu in the eastern suburb of Canton.¹⁴⁴ The cover has a low raised ring on the top around a central knob.

A similar piece with two rows of round holes around the collar instead of one was collected by Newton.¹⁴⁵ There are two small round holes in the cover, one on either side of the knob.

An example in the Honolulu Academy of Arts has a more rounded, depressed globular body.¹⁴⁶ A piece of similar shape is in the collection of Dr. Singer.¹⁴⁷ The cover has no knob but only two round holes in the top.

Kuei were also found at Yang-shan-heng-lu at Tung-shan¹⁴⁸ and at Lung-sheng-kang,¹⁴⁹ near Shao-kuan in northern Kwangtung province,¹⁵⁰ and at Yüeh-liang-shan near Ch'ang-sha.¹⁵¹ Another Kuei with deep body and straight vertical sides, a unique variation of this type, was unearthed in the vicinity of Canton.¹⁵²

VIII. Incense burners

Incense burners are made in the form of stemmed bowls, the covers of which are generally pierced with small openings.

A. The first type is angular in shape with vertical sides, straight stem and wide flat base with vertical foot ring. They are covered with a thin brown glaze and decorated with combed wave bands. An example having a cover pierced with two rows of triangular openings was found at Hua-ch'iao-hsin-ts'un,¹⁵³ (plate 31) A very similar piece which is missing its cover is in the Peabody Museum, Harvard University.¹⁵⁴

A closely related piece with higher foot and solid cover is in the collection of Eugene Bernat.¹⁵⁵

B. Incense burners of the second type are more rounded stemmed

bowls with a dish attached to the foot. They are modeled on the po-shan-lu shape and have most frequently a high dome-shaped cover pierced with small round holes and rectangular or leaf-shaped slits.

Two incense burners were found in tomb no. 2 at Nan-shih-t'ou. The cover of one has two rows of rectangular holes in it and a small knob on the top, while that of the other has three rows of leaf-shaped slits around it and a peaked top.¹⁵⁶

A piece found at Tung-wu-yüan, Canton has a row of rectangular perforations and a row of small leaf-shaped slits on the cover. At the top are three spirals of clay each with a small peak on top.¹⁵⁷ Another example with three spirals on the cover was found at Chin-lan-shih, Tseng-cheng near Canton.¹⁵⁸

An incense burner with leaf-shaped slits on the cover and two spirals at the top was found at Hsiang-lan-kang, Tung-shan.¹⁵⁹ Another piece found at Yang-shan-heng-lu, Tung-shan has small round perforations at the base of the leaf-shaped slits.¹⁶⁰ At the top of each leaf is a small peak.

An example in a private collection (plate 32) and one unearthed at Shih-t'ou-kang, Hsi-ts'un¹⁶¹ have both rectangular and leaf-shaped slits on the cover. The former has, in addition, incised leaf-vein or pine-tree like designs on it.

A piece which has one row of vertical rectangular slits with round holes at the ends and incised geometric patterns on it was found in Kuei-hsien, Kwangsi.¹⁶² A piece with a solid cover of conical section is in the Ashmolean Museum.¹⁶³

A variation of this type is an incense burner which has a flared, stepped foot, found near Lei-yang.¹⁶⁴ Its cover is pieced with high flared foot was also found in a suburb of Shao-kuan,

Kuangtung.¹⁶⁵

IX. Lien

Lien are cylindrical vessels with three short legs and a cover. They frequently have incised horizontal lines around the body and applied t'ao-t'ieh mask and or rings on the body. The cover may be of two basic types.

A. The first type of cover is domed slightly. The example in the Sackler collection (plate 33) has three bosses on the cover around a central ring handle. A piece which is missing its cover was collected by Newton. It has similar feet and incised triangle and quilt patterns on the sides, but no ring handles.¹⁶⁶

An example with only a central ring handle on the cover and applied mask and ring on the side^s is in the collection of Dr. Singer. It is decorated with a few horizontal incised lines around the cover and body.¹⁶⁷

A lien in the Museum of Fine Arts, Boston has a domed cover with three small bosses on the top and small slender legs.¹⁶⁸ There are incised horizontal lines around the cover and sides but no handles.

An example with a ring handle on the cover and t'ao-t'ieh masks and rings on the side was found in tomb no. 1 at Lach-tr'u'ong.¹⁶⁹ Instead of a vertical rim which fits over the mouth of the vessel, the cover has a flat horizontal rim which rests on top of the vessel. Three lien which have lost their covers were also found in tomb no. 6 at Lach-tr'u'ong.¹⁷⁰

B. The second type of cover is a conical section with a flat area on the top. Lien in the Yale University Art Gallery with this type of cover has three small bosses around a central pierced knob on

the top.¹⁷¹ Around it is a row of incised arcs bisected by vertical lines. The body is plain except for a few incised horizontal lines. The feet are moulded in the form of bears instead of hoofs. A piece of similar shape was found in the western suburb of Lei-yang, Hunan.¹⁷² It has three bosses on the cover and ring handles on the body.

Other lien with conical covers have a cluster of mountain peaks at the top. Examples with this type of cover were excavated in Lei-yang, Hunan¹⁷³ and Kuei-hsien, Kwangsi.¹⁷⁴ Both have rather flat square moulded feet and incised decoration on them.

X. Pei

Pei are cylindrical vessels with a ring handle attached to one side as on a teacup. They have been excavated in tomb no. 2 at Hsiang-lan-kang¹⁷⁵ and from tombs at Tung-shan¹⁷⁶ and Sha-ho¹⁷⁷ in the Canton area. The one from Hsiang-lan-kang is glazed all over its surface and is decorated with incised triangles. (plate 34)

XI. Ladles

A. The first type of ladle is shaped much like a soup ladle with the handle attached to the bowl so that when the bowl is upright, the handle is nearly vertical. Examples of this type in glazed stoneware are rare.

A pair was found in the tomb at I-wu in Chekiang. There is a small bird at the top of the handle.¹⁷⁸

B. Ladles of the second type are made of a shallow bowl with flat base and a bar handle in the form of a dragon's head attached to one side below the rim.

A ladle with a dragon's head handle is in the Yale University Art Gallery (plate 35). Very similar pieces were found in tomb no. 2 at Hsiang-lan-kang¹⁷⁹ and at Yang-shan-heng-lu, Tung-shan.¹⁸⁰

An example unearthed from the tomb at Tung-wu-yüan has a short handle with a large round hole near the end which is attached to the body.¹⁸¹ It is decorated with a band of incised triangles around the outside below the rim.

A dragon's head handle which appears to have broken off from a ladle was unearthed from tomb no. 1 at Lach-tr'u'ong.¹⁸²

XII. Kuan

Kuan are jars with low neck and two or four horizontal loop handles on the shoulder. They are glazed nearly down to the base. They are made in a variety of shapes and sizes.

A. Those of the first type are nearly globular in shape with a wide flat base and slightly domed cover. They are undecorated usually, except for incised lines ^eincircling the shoulder and lower part of the body. Kuan of this type with a squared "U"-shaped knob on the cover were unearthed at Nan-shih-t'ou¹⁸³ and Tung-shan¹⁸⁴ near Canton. The one illustrated from Nan-shih-t'ou has two loop handles, while the Tung-shan piece has four.

An example with a small loop handle on the cover and four handles around the shoulder was found in tomb no. 2 at Hsiang-lan-kang, Tung-shan.¹⁸⁵ Other kuan with four loop handles were unearthed at Lung-sheng-lang¹⁸⁶ and in Kuei-hsien, Kwangsi.¹⁸⁷

A piece in the British Museum which has four handles and a cover with a flat knob on the top is reported to have been found near Hanoi (plate 36). A similar one was found in tomb no. 1 at Lach-tr'u'ong.¹⁸⁸

Kuan of this type, the surface of which is impressed with a coarse woven textile pattern were found at Sha.-hu-ch'iao, Ch'ang-sha¹⁸⁹ and Hua-ch'iao-hsin-ts'un, Canton.¹⁹⁰

Four kuan of globular shape with stepped shoulder were excavated from tomb no. 1 at Feng-huang-t'ai, Po-hsien in Anhui. Two of the pieces are very high-fired and have smooth green glaze.¹⁹¹ The other two have yellowish brown glaze which is degraded to ^alarge extent.¹⁹² These latter two have two vertical loop handles in the side in addition to the four horizontal ones on the shoulder.

B. Kuan of the second group are larger and taller than those of the first. They are frequently incised with triangles and quilt patterns in horizontal bands. A piece collected by Newton (plate 37) is similar to examples which were found at Lung-sheng-kang¹⁹³ and at Yang-shan-heng-lu, Tung-shan¹⁹⁴ near Canton.

Some piece have a more angular form with straight sides. A kuan with horizontal flat shoulder, cylindrical body and two loop handles was found in tomb no. 2 at Hsiang-lan-kang.¹⁹⁵ The cover has a square "U"-shaped knob on it. Another piece with more sloping shoulder was in the Newton collection.¹⁹⁶ It is decorated with incised triangles and arcs.

Newton's collection also included a closely related piece which is completely cylindrical in shape, the mouth being as wide as the body.¹⁹⁷ It has two handles just below the mouth and is incised with a quilt pattern in a broad band around the middle. Similar pieces, taller in shape, are referred to as t'i-t'ung 提筒 in Chinese reports. An example with incised triangles and quilt patterns which has a domed cover with squared "U"-shaped knob was found at Yang-shan-heng-lu, Tung-shan.¹⁹⁸

C. A third group of kuan have small depressed globular bodies

decorated with combed designs. They usually have two double-strand horizontal loop handles with small applied spirals at either end. An example found at Hua-ch'iao-hsin-ts'un is set on a low foot ring and has a small bird on the cover.¹⁹⁹ The body is decorated with combed horizontal lines and waves and the cover with two rings of comb-impressed oblique lines. Other closely related pieces found at the same site have a flat, wide base.²⁰⁰

Other kuan from this site were found attached in groups of two, four and five, the last type of which is the most common.²⁰¹ Five kuan attached together were also found in the tombs at Hsi-ts'un²⁰² and Heng-chih-kang in the northeastern suburb of Canton.²⁰³

Chapter Three --- A Discussion of Some Origins of Vessel
Shapes and Decoration

I. Some of the glazed stonewares of the Han Dynasty can be seen to have descended, directly or indirectly, from bronzes of the Warring States Period. Hu, p'ou and ting, for example, are vessel types which already existed in bronze before the Han. They were also made in other materials such as unglazed pottery and lacquer.

A. Bronze p'ou like one excavated at Hsiang-hsiang in Hunan have a depressed ovoid body, horizontal bands of decoration and a cover with central knob, like glazed stoneware p'ou of type A.¹ The animal head handles of the bronze are ancestral to the mask handles on the ceramics. A direct reference to the relief discs on the shoulder of the bronze p'ou is made on the pieces found in I-wu-hsien.² The raised cordons were not adopted on type A p'ou but do appear on those of type B.

A grey pottery p'ou very similar in shape to one from Hsien-litun, Wu-hsi was found in a Warring States tomb in Ch'ang-sha with other pottery objects made in imitation of bronze shapes.³ It has two loop handles on the shoulder and a foot ring.

A single example of a bronze p'ou which is nearly identical to those of type A is in the collection of Cornelius Costello.⁴ It has two large mask handles, the masks composed of curling relief lines, a slightly domed cover with pointed central knob, and a low foot ring. The piece is reported to have been found in Korea. As it is the only one of its kind known, it is possible that this is an imitation of the ceramic vessels rather than the reverse being true.

B. Antecedents for p'ou of type A can be traced in glazed stonewares as well as in bronze. Depressed ovoid jars of the late Warring States Period decorated with two rows of precisely cut vertical ribbing and glazed all over with thin speckled yellowish green glaze have been found in Shao-hsing⁵ and Su-chou,⁶ in the same region as type A p'ou. An example in the Ashmolean Museum has a small applied t'ao-t'ieh mask surmounting the small ring handles on the shoulder.⁷

A piece in the Siegel collection has larger masks above loop handles on the shoulder and two rows of rather carelessly cut vertical ribbing.⁸ It appears to have no glaze on it, but streaks on the surface which seem to have been traced by a brush may be the remains of a glaze badly decomposed. A nearly identical jar was found at Hsüan-wu-hu near Nanking.⁹

A similar example, also found near Nanking, has two animal head handles with rounded ears.¹⁰ The upper part of the handles is supported up off the body. A p'ou of the same type in the Museum of Fine Arts, Boston is more carefully finished and the ribs very evenly cut like those of the Ashmolean piece.¹¹ Between the two rows of ribbing is a row of small impressed patterns similar to the ones seen on some p'ou of type A.

C. Hu, ting and tou 豆 or covered stemmed bowls made of bronze inlaid with gold and silver in the Warring States period can be seen to be related to type A hu, ting and covered boxes.

D. Ting were also made in glazed stoneware during the Warring States period. With long slender legs and small stamped spiral designs, they are replicas of known types of bronzes. Examples in the Ashmolean Museum¹² bear little resemblance to glazed stoneware ting of type A.

E. Ting and covered boxes of lacquer and unglazed pottery were unearthed from tomb no. 1 at Ma-wang-tui, Ch'ang-sha which are nearly identical stoneware ones of type A.¹³ These finds, dated to the first half of the second century B.C. suggest a more direct connection between stonewares and lacquer and unglazed pottery than between stonewares and bronzes. They also reinforce the comparisons drawn above showing a relationship between objects found in the Lower Yangtze valley area and those from the territory controlled by the state of Ch'u during the Warring States and early Han periods.

P F. Covered boxes made of silver were found at the burial site at Chin-ts'un, Loyang. They bear inscriptions believed to correspond to the date 278 B.C., but which have also been interpreted as 210 B.C.¹⁴

G. Hu and p'ou of type B can be regarded as being descended from those of type A. Their differences are not explained by comparing them to objects of other materials, though certain details of the decoration may have been inspired by bronzes and lacquer wares.

The incised bird-headed cloud decoration on many of these pieces resembles the freely painted curvilinear patterns on Han lacquer and painted pottery. Its use is surprisingly consistent. Only a few pieces depart from this type of decoration. The most striking example is the Cleveland hu (plate 13) which has geometric designs incised on it in addition to the bird-headed clouds. The triple lozenge pattern is one which is believed to have originated in textile weaving.¹⁵ It appears frequently on the textiles found in tomb 1 at Ma-wang-tui,¹⁶ however its earliest known use is on mirrors of the Warring States Period.¹⁷

The moulded, applied t'ao-t'ieh masks above the handles are a feature borrowed from bronzes, as were, most likely, the relief cordons. The t'ao-t'ieh were gradually reduced to spirals of clay which could easily be shaped by hand. The ram's horns were probably the initial stage in this reduction. They can also be seen at the entrance of Han tombs and, like the t'ao-t'ieh, must have carried a magical or symbolic significance.¹⁸ The "S"-shaped spirals are found on hu and p'ou which are among the latest examples of those of type B.

Type C hu and p'ou are continuations of this line of development. The decoration is further simplified on these pieces by the elimination of the spiral above the handles and of the relief cordons. The mask handles on the p'ou are replaced by loop handles like those on the hu. The pronounced grooves around the lower part of the body also appear on some examples of type B hu and p'ou.

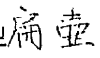
P'ou of type D also derive from those of type A. They seem to be a branch which split off from type A p'ou before the appearance of type B. The flat shoulder and vertical mouth rim show no influence of the latter.

H. P'ou of type E bear a resemblance to those of type A and may have shared a common influence. The handles on the Sackler p'ou (plate 8) are similar to the animal head handles on the ribbed p'ou in the Museum of Fine Arts, Boston. There are also possible connections in the South. A bronze of the same shape with only ring handles on the shoulder, flat cover and three small feet was found in Dao-thin, Yën-bai, Vietnam. It is said to be of Dong son type.¹⁹ Decorated with chased designs of animals including an antelope, tiger and birds with fish in their beaks in two rows, it is also related to a group of Han bronzes with chased decoration which will be

discussed in greater detail below.

II. A large number of glazed stonewares of the Han can be shown to have imitated contemporary bronze shapes. Among these are hu of type D, ting of types B and C, bottles with long narrow neck, chiao-hu, lien, pei and ladles.

A. Hu of type D are closely modeled on Han bronzes with t'ao-t'ieh masks and free ring handles. A gilded bronze hu of the Western Han was found in Ch'ang-an, Shensi.²⁰ A plain bronze one^e was among the objects in the tomb of Liu Sheng at Man-ch'eng, Hopei.²¹ The globular body and sharply stepped foot are typical of Western Han pieces from the metropolitan area. An Eastern Han bronze hu from Chao-t'ung, Yünnan has a high, flaring foot, a more depressed body and a handle attached to a chain.²² The differences between this hu and the first two mentioned show stylistic changes which occurred during the Han which are reflected in the development of type D stoneware hu.

Hu of types E and F are related to those of type D and found in some of the same tombs. They have similar handles and foot ring, showing elements of bronze designs however there are no exact bronze counterparts for either type E or type F hu. Pieces resembling those of type F have been found. A pear-shaped bronze hu with wide mouth, lug handles attached to the neck and widely flared, straight-sided foot ring was unearthed at Hua-ch'iao-hsin-ts'un where many type G hu were also found.²³ A pear-shaped pien-hu  made in the appearance of a fish is in the Shanghai Museum.²⁴ The fish has engraved scales, fins, and tail. There are two t'ao-t'ieh masks on the sides. It is attributed to the Western Han period. In shape and

technique of decoration, the piece seems to be a product of the southern part of China where hu of type F are exclusively found.

B. Many Han glazed stonewares are directly related to a group of bronzes with chased decoration which were made in the southern or southwestern part of China during the Han dynasty. The decoration of these bronzes are of two types, one consisting of naturalistic and fantastic animals and the other of repeating geometric patterns. The two types are not mutually exclusive on bronzes; however, only the geometric type is used on glazed stonewares.

The geometric designs can be interpreted as a schematization of the animal motifs in which the animals and their landscape settings are formalized into repeating arcs, criss-cross lines and hatched texture lines. The arcs with small vertical lines at the top, which have variously been described as feathers, feather tips, and hairy leaves, can better be understood as derivative of representations of mountains covered with vegetation.

C. Ting of types B and C are modeled on Han bronzes and are frequently incised with geometric designs. Bronze ting with chased decoration, however, are not known to have been made. Ting of type C in both stoneware and bronze were unearthed in Vietnam.²⁵ A ting found with a group of bronzes dated to the Wang Meng interregnum (9-23 A.D.) has similar handles but only a raised ridge around the middle instead of a flat rim.²⁶

D. Covered boxes of type B nearly all have incised geometric designs on them. An identical version in bronze with chased decoration is in the British Museum.²⁷

E. Chiao-hu are closely modeled on bronzes which also seem to be of southern origins. Though the bronzes are not known to have any chased decoration, the ceramics sometimes do. A bronze chiao-

hu of type A was found in an early Western Han tomb at T'ao-chin-keng near Canton.²⁸ The remains of a stick of wood inside the hollow handle shows the way in which they were held. A bronze chiao-hu with flat rim around the middle like those of type B was excavated from an Eastern Han tomb at Lei-yang.²⁹ Type B chiao-hu of glazed stoneware often have incised decoration, as the one from Tung-wu-yüan.³⁰

A bronze chiao-hu of type C, with a chicken head spout was discovered in tomb no. 49 at Hua -ch'iao-hsin-ts'un, believed to be of early Western Han date.³¹ Closely related bronzes with a bird head spout without a cockscomb have been unearthed from Western Han tombs at Feng-huang-ho³² and San-yang-tun³³ in Kiangsu. Another example with a chicken's head was found in an Eastern Han tomb at Kui-chia-yüan-tzu, Chao-t'ung in Yünnan.³⁴ This type was discovered in Vietnam in both bronze and glazed stoneware, the latter of which have not been found outside that area.³⁵

F. Lien with three short legs and t'ao-t'ieh masks and rings on the sides were a commonly used bronze vessel in the Han. These are to be distinguished from lien made of lacquer which had neither feet nor ring handles used as cosmetics boxes. Bronze lien do not seem to have been used before the Han. A gilded bronze example reportedly from Shensi province is dated by an inscription on it to the year 45 A.D.³⁶

G. The pei occurs in both bronze and lacquer as well as in glazed stoneware. A bronze cylindrical cup with ring handle on one side, cover and three very small feet was found in tomb no. 1 at Shih-pei-ts'un, I-cheng.³⁷ Lacquer pei were apparently in use from the Warring States period.³⁸ A lacquer cup with silver handle, flat base, and incised and painted decoration was found in tomb no. 1

at Ma-wang-tui.³⁹

H. Ladles of type A were made in bronze and in painted pottery more commonly than in glazed stoneware. A bronze ladle in the collection of Dr. Singer which has a dragon head at the end of the long handle is of this type. It is inscribed with a date corresponding to 61 B.C.⁴⁰

A pair of bronze ladles like those of type B, in the form of a bowl with a dragon head handle, was found in the Western Han tomb at Ho-p'u, Kuangsi.⁴¹ They have chased designs of arcs, criss-cross lines, lozenges and triangles.

I. The kuei seems possibly to have derived from a bronze model, however none is known to exist today. Kuei are decorated in the same manner as other stonewares with incised geometric designs imitating those on bronzes. They do not resemble bronzes of the Shang and Chou periods with the same name. They do not seem to occur in Han tombs before the late Western Han. Because the shape has no precedent in China, it may be of foreign origins. A possible connection with the so-called Dong son culture is suggested by a bronze bowl-like vessel which was found in Viet khe, Vietnam.⁴² It has a flared foot ring, deep round body and narrow flat rim without the wide collar.

III. Some Han glazed stonewares developed from genuinely ceramic shapes and techniques of decoration.

A. Kuan of type C, hu of type G and p'ou of type F are closely related in style, decorated with horizontal bands of combed waves and dotted lines. They appear to belong to a ^atradition of ceramic-making which developed in the Canton area before its incorporation into the Han empire.

Kuan is a term applied to many jars used as containers for

foodstuffs and other household goods. As they were not made in imitation of any bronze vessel of prescribed proportions, they occur in a wide variety of shapes and sizes.

One small bronze kuan is known which has three small feet and flat cover with ring handle and is decorated with chased designs of animals like those found on many Han bronzes of south Chinese provenance.⁴³ As it is not a typical bronze shape it may perhaps be modeled on similar ceramic vessels which were in common use in southern China in the early Western Han.

Pear-shaped hu of type G are the most likely predecessors of hu of type F. These hu with wide flat base and kuan, which occur attached in groups of two to five are designs which probably served a special purpose. The extraordinary stability of the shapes suggests that they may have been made for use on boats. From the models of boats found in Han tombs of the Canton area, it is known that the local inhabitants were a seafaring people.

B. Production of impressed wares begun in Neolithic times in China was carried on over several millenia. It is known that in the Han period, some of these wares were glazed. Some examples were unearthed in tombs in the vicinity of Nanking,⁴⁴ Ch'ang-sha,⁴⁵ and Canton.⁴⁶ They spring from earlier, local potting traditions which grew up in many parts of China. Because they do not figure importantly in Han tomb assemblages, it is difficult to discuss them in any depth here. Though they must have continued in use among the common people, from the Han period on they are of diminishing importance in the overall trend of development of Chinese ceramics.

Chapter Four --- The Dating of Excavated Material

A chronology of the wares under discussion can be established on the basis of the evidence from the tombs in which they were buried. Though tombs which are absolutely dated are few, a relative dating of these wares is possible with reference to the excavated objects and the style of construction of the tombs themselves.

The tombs which are known from the Chinese excavation reports are concentrated in two major geographical areas. The first is the region of the lower Yangtze River valley, mainly in Kiangsu and Chekiang provinces. The second is the southern region, clustering around Canton but extending into Hunan, Kuangsi and Vietnam.

I. The glazed wares found in the tombs of the lower Yangtze valley region are p'ou and hu of types A, B and C and ting and covered boxes, and bottles of type A. These wares are characteristically grey-bodied, dense stonewares covered on the upper half with brownish to olive-green glaze.

A. One of the earliest tombs containing this type of ware is one at Wai-kang-chen, Chia-ting-hsien near Shanghai, which had in it only a single glazed piece, a p'ou of type A, and about a dozen pieces of unglazed grey pottery covered with white slip and red painting. The tomb also contained a clay tablet impressed with square ying-yüan 郢爰 coins.¹ Gold coins of this type were the currency of the state of Ch'u and were widely circulated during the Warring States period. Clay models have been found in tombs of both the Warring States and early Han periods.² The tomb was partially

destroyed and may have contained more objects. The decoration on the p'ou is similar to that on the larger pair found in tomb no. 2 at Feng-huang-ho.³

Tomb no. 2 at Ch'iu-chia-shan, Nanking contained a grey earthenware incense burner with a bird on the top and carved criss-cross patterns on the cover⁴ much like one of painted pottery in tomb no. 1 at Ma-wang-tui.⁵ Also found in the tomb was a mirror with diamond-shaped and round scrolling relief bands on a background of fine spirals.⁶ Similar mirrors with scrolling relief patterns on a ground of fine spirals⁷ were found in tomb no. 2 at Feng-huang-ho,⁸ at Chia-shan in Hsü-chou,⁹ and at Lo-t'o-tun, Ch'ing-p'u-hsien.¹⁰ The tomb at Chia-shan also contained several pieces of painted pottery. In each of these tombs but the first two mentioned, p'ou, hu, ting and boxes of type A were buried all together in pairs. These tombs can be seen to be closely related in contents and style of burial. Pottery models of pan-liang coins found in the Lo-t'o-tun tomb are a guide to the dating of this group, as they are known to have been circulated from the Ch'in dynasty up to about 120 B.C.¹¹ It does not seem likely that pottery models of these coins would have been made after they were out of use, though actual bronze coins sometimes do appear in later burials.

The presence of both pan-liang and wu-chu coins in the tomb in I-wu-hsien necessarily places it in the years following 120 B.C.¹² The stylistic difference between the group of glazed stonewares found in this tomb and the others mentioned above is only partially attributable to local variation. The lower foot ring of the hu, the lack of feet on the p'ou and the taller shape of the lower half of the covered box are features which can also be seen in the objects

found in tomb no. 20 at Feng-huang-ho. The tomb also yielded five wu-chu coins but none of pan-liang denomination, and a "hundred nipple" mirror.¹³ These last two tombs appear to be the latest of the ones containing p'ou, hu, ting and covered boxes of type A, and are probably not later than the beginning of the first century in date.

B. A "hundred nipple" mirror was also found in the tomb of Huo Ho at Hai-chou which contained hu and p'ou of type B.¹⁴ The apparently sudden stylistic change from the above group of wares is difficult to explain with the given archaeological evidence. The Huo Ho tomb (the name is from a bronze seal buried in it) is probably of the first century B.C., though perhaps the latter part. It also contained a smaller mirror with a band of arcs around it, making a pattern like a sun radiating light.¹⁵ Mirrors with this pattern and inscriptions usually referring to light, clarity, the sun and the moon became popular in the late Western Han period. Mirrors of this type were also excavated from tombs at Ku-t'ang, Hang-chou,¹⁶ at Wang-t'uan-chuang, Hai-chou,¹⁷ from tomb no. 2 at Shih-pei-ts'un, I-cheng,¹⁸ and tomb no. 1 at San-yang-tun, Yen-ch'eng.¹⁹ The hu in the tomb at Ku-t'ang is very similar to the one found in the Huo Ho tomb. The tomb at Ku-t'ang also contained a bronze seal, bearing the name Chu Tung-ch'ang.

Both the tombs at Hai-chou,²⁰ tomb no. 2 at Shih-pei-ts'un,²¹ and a tomb at Ch'i-li-tien, Yang-chou²² are double burials of husband and wife in wooden coffins inside a wooden outer coffin. Tomb no. 1 at San-yang-tun contained three inner coffins, perhaps belonging to an important or wealthy man who had been able to afford two wives.²³

The hu and p'ou in these tombs are mostly large with globular body. Smaller hu with two rows of incised lines on the shoulder were found together with the larger ones at Shih-pei-ts'un²⁴ and at Ku-

t'ang,²⁵ one of which at the latter site was filled with shellfish resembling oysters. The Ku-t'ang tomb also contained the only known example of a long-necked bottle from this region.²⁶

A hu with narrower ovoid body, widely everted mouth and "S"-shaped spirals above the handles was unearthed from a brick tomb at Yen-p'ing near Hang-chou with eight mirrors, the latest of which are dateable to the late first century A.D. if not later.²⁷ This type of hu, with narrower body, "S"-shaped spirals and often horizontal grooves around the lower half, is a late example of type B hu.

Type B hu and p'ou can be dated approximately to the period from the late first century B.C. through the first century A.D. Unlike type A hu, p'ou, ting and boxes, they are not usually found in pairs, nor do they necessarily occur together in the same tomb. The burial of the former in strict sets is evidence of some ceremonial or symbolic significance. Whether they served for other than funerary purposes is unknown. P'ou and hu of type B, however, were probably used as containers in everyday life. As there were no rules governing their placement in burials, and they are not modeled on more expensive bronzes or lacquer wares, they are not likely to have been made as funerary vessels specifically.

A more accurate dating of these pieces is not possible with the available evidence. A chronology within the group based on stylistic features has been proposed, however it cannot be definitely proven. This may be due in part to inadequate reporting of tombs which have been excavated, however another difficulty may be inherent in the style of burial. Because these wares are frequently found in double burials, they may not originally have been placed inside at the same time. Husband and wife may have died many years apart and one

partner buried with one set of objects which was later supplemented by another set accompanying the more recently deceased. This would explain the apparent mixing of styles of vessels. Another explanation would be the burial of vessels which were used and accumulated over the lifetime of the deceased ones.

Type B hu and p'ou were found much farther outside of the Kiang-su and Chekiang area than those of type A. It is possible that they were exported as containers for local products. Type B hu with painted inscriptions on the shoulder labeling them as niu-jou-chiang 牛肉醬 or "beef sauce" and niu-jou-keng 牛肉羹 or "beef broth" were found in a tomb, believed to be of Western Han date, at Shao-kou near Loyang.²⁸ P'ou with mask handles were unearthed from the same tomb.²⁹ Tomb no. 3227 in the western suburb of Loyang yielded ten glazed stoneware hu and five p'ou of type B.³⁰

A tomb containing a pair of hu and a pair of p'ou and several ta-ch'üan-wu-shih 大泉五十 coins was excavated at Yeh-ling-ts'un, Kung-hsien in Honan.³¹ These coins were in circulation from 7 A.D. into the early Eastern Han.³² Type B hu were also discovered in Huai-an-hsien, Hopei,³³ in Chu-ch'eng-hsien, Shantung,³⁴ and, as mentioned previously, in the area of Sian, Shensi.

Since Laufer's identification of Han glazed stonewares found near Sian, most discoveries of similar wares have been made outside of the metropolitan area. Nevertheless, it is still argued that some of these wares may have been produced in the North.³⁵ The small hu found by Laufer seem rather more roughly made than most examples from the lower Yangtze valley area. However, small and rather roughly made hu have been found in some of the same tombs as the larger ones.³⁶

Trade and communications between the various parts of the empire had become highly developed during the Han Dynasty,³⁷ and it is very likely that these jars were carried as containers for various goods from the Kiangsu-Chekiang area to other parts of China. It is even possible that they themselves were a commodity, though not on the large scale that ceramics produced in the same region were to become.

II. Of the burials excavated in the southern region, the ones in the vicinity of Canton are the most numerous and best documented. A number of tombs found in Kuei-hsien, Kuangsi containing glazed stonewares are not adequately reported and therefore are almost useless as evidence for dating. The glazed stonewares of the southern region characteristically have a pale greyish white body dressed with glaze covering the entire outer surface nearly down to the base. The colour of the glaze varies from bright green to yellow-green to brown often depending on its thickness.

A. Many of the early Han burials in the southern region which contained glazed stonewares were found at two large grave sites at Hua-ch'iao-hsin-ts'un and at T'ao-chin-k'eng in the vicinity of Canton. They yielded p'ou of types E and F, hu of type G and kuan of type C, most decorated with horizontal rows of combed wave bands and dotted lines. They are believed to be dated to the period before the extension of Han military control into the area under the Emperor Wu, generally speaking, from the Ch'in Dynasty up until the middle of the Western Han. The Hua-ch'iao-hsin-ts'un tombs contained pan-liang coins but none of wu-chu denomination.³⁸ The T'ao-chin-k'eng site yielded several mirrors of the type with scrolling relief

patterns on a fine spiral ground which were found in the early Western Han tombs in Kiangsu and Ch'kiang discussed above.³⁹ The glazed stonewares in these tombs can be dated approximately to the second century B.C.

This area, up to the middle of the Western Han period developed on the fringes of the Chinese cultural sphere. The pear-shaped hu and small attached kuan are never seen in the metropolitan area. Other objects found at these sites show Chinese influence, probably from Hunan. The square hu and models of vessels carved in stone are like those found in the Ch'ang-sha area.⁴⁰

B. The wooden tombs at Heng-chih-kang in the northeastern suburb of Canton and at Hsi-ts'un show a relationship to the early tombs in the survival of the square hu and five attached kuan.⁴¹ The pear-shaped hu of type F are descended from hu of type G. Type F hu and type D hu were found together in tombs at Heng-chih-kang, at Hsi-ts'un and at Hsiang-lan-kang. It is interesting to note that none of the ceramics found at the first two have incised geometric decoration. The tomb at Hsiang-lan-kang contained ta-ch'üan-wu-shih coins, placing it not earlier than the ~~early~~ first century A.D.⁴² The tombs at Heng-chih-kang and Hsi-ts'un, however, appear to be earlier, probably of the first century B.C.

Wooden tombs similar in construction to the one at Hsiang-lan-kang were excavated at Nan-shih-t'ou⁴³ and Lung-sheng-kang.⁴⁴ Like the Hsiang-lan-kang tomb, tombs no. 1 and 2 at Nan-shih-t'ou also had hu of type E. Tomb no. 43 at Lung-sheng-kang contained ta-ch'üan-wu-shih coins and a TLV mirror, supporting an early first century date for this group.

The stonewares from these tombs are decorated with incised

geometric patterns. Several new shapes appeared, while type F hu disappeared. Tomb no. 2 at Hsiang-lan-kang yielded, an addition to the hu, ting and covered boxes, a pei and a ladle. Tomb no. 1 at Nan-shih-t'ou contained a lien and a kuei. Tomb no. 2 at the same site also contained a kuei. The contents of the tomb at Lung-sheng-kang included a kuei and a chiao-hu of type A.

A large number of bronze vessels were found in the wooden tomb at Ho-p'u, Kuangsi, many of which have chased geometric decoration. The tomb has been dated to the late Western Han.⁴⁵ It is bronze vessels such as found in this tomb which influenced the production of glazed stonewares, presumably from the late Western Han period.

The brick tomb at Yang-shan-kung-lu, Tung-shan held the largest number of glazed stoneware vessel shapes of any reported thus far. It contained hu or types D and E, ting and covered boxes of type B, kuei, pei, chiao-hu of type A, lien A, Kuan A and B, bottle C, and an incense burner and ladle of type B. The vessels are similar in style to those in the wooden tombs and are not likely to be later than the third quarter of the first century in date.⁴⁶

C. The brick tomb found at Tung-wu-yüan, or the zoological gardens, Canton containing a brick incised with the date 76 A.D.,⁴⁷ is one of the single most important pieces of evidence for dating the Eastern Han tombs in the southern region. Unfortunately it had been broken into previously and is missing some of its original contents. Nevertheless a significant number of glazed stonewares were left: type D hu, type B ting and boxes, type C bottle, type B chiao-hu, a cover believed to have belonged to a lien, and a type B ladle. The style of these pieces indicates that it is of later date than those from Tung-shan. The hu and boxes have a more depressed shape,

and the chiao-hu has a flat, horizontal rim around the middle.

A tomb of very similar construction, dated 80 A.D., was unearthed at Hsiao-pei-hsia-kang. The objects in it are listed but not illustrated.⁴⁸ The glazed wares included hu, ting, kuei, lien, chiao-hu, incense burner and kuan.

Tomb no. 5 at Chin-lan-shih, similar in construction to the dated ones above also contained a chiao-hu with flat rim around the middle and incised triangles on the shoulder.⁴⁹

The tomb excavated at Sha-ho in the eastern suburb of Canton, also of similar shape, yielded glazed stonewares with incised geometric designs and some very interesting bronzes with chased decoration of animals and geometric patterns.⁵⁰

At Shao-kuan in northern Kuangtung province two tombs dated Yung-ho-san-nien or 90 A.D. were discovered. Both had been robbed of most of their contents.⁵¹ Among the objects remaining are a ting, a cover of a lien type B, and a hu type D.

The Shao-kuan peices are very similar in style to the stonewares found in Eastern Han tombs near Lei-yang in southern Hunan. Hu and lien from these tombs both have covers in the shape of a conical section with a flat top. The incense burners without the bowl-like base is found at both sites and appears to be a local variant.

An Eastern Han tomb consisting of two joined square chambers with vaulted roofs and tunnel-like entrances was excavated in the eastern suburb of Canton.⁵² A ting from this tomb is quite different from any seen before. The body is a squat jar with low neck. The handles are two thick rounded lugs with a point at the top of each.⁵³ The cover is conical with a ring handle in the center. The cover is decorated with combed wave bands and short feathery lines, and the

body with a combed wave band and a row of oblique dotted lines. The tomb also contained a mirror with high relief decoration of animals around the knob and rosettes along the rim.⁵⁴ A mirror with similar decoration in the Goto Art Museum is dated 173 A.D.⁵⁵

D. The Han tombs excavated by Janse in Vietnam are of brick construction related to that of tombs of the Eastern Han period in southern China. Some have vaulted brick roofs and others possibly had wooden roofs.⁵⁶ Objects found in them are also largely of Chinese character. They include bronze mirrors of late Western Han and Eastern Han type and wu-chu coins. The glazed stonewares, described as being white or greyish-bodied and covered with a light-coloured glaze, are made in the shapes of Han bronzes. The shapes are similar to those found in the Canton area, with a few exceptions. They include type D hu, type C ting, type C bottles, type B and C chiao-hu, lien, incense burners and type B ladles. Most do not have any incised decoration. The bronzes which they must have imitated are not those with chased decoration but more likely those such as have been unearthed at Wu-li-p'ai, Ch'ang-sha, which are dated to the Wang Meng period, and at Chao-t'ung, Yünnan of the Eastern Han period. A shallow pot with upright twisted handles found both at Wu-li-p'ai and Chao-t'ung appears in glazed stoneware in Vietnam but not in southern China.⁵⁷ A similar relationship has been pointed out in the case of the chicken-headed chiao-hu. Evidence such as the grainy white quality of the clay and the pale colour of the glaze which are peculiar to the Vietnamese pieces suggests that they were made locally. It is known that kilns producing glazed stoneware with impressed decoration were active during the Han period. In Janse's words,

Our excavations of the kilns in the region of Tam-tho show

that ceramic craftsmanship was fairly well developed in Than-hoa during the first centuries of our era, and that it obviously was carried on and directed by the Chinese.⁵⁸

III. The ceramic finds in the Ch'ang-sha area are complex. Ch'ang-sha was an important trading center on the route leading from the southern and southwestern regions to the Yangtze valley.⁵⁹ As might be expected, a mixing of types of ceramics produced in the southern and the lower Yangtze valley region occurs in this area.

A. Excavation of the early Western Han tomb at Ma-wang-tui yielded impressed glazed jars containing prepared foods and wine.⁶⁰ These vessels seem to have been manufactured locally. A similar type of vessel can be seen among Newton's collection of ceramics reportedly from Ch'ang-sha.⁶¹

B. A large wooden tomb at Wu-li-p'ai containing six hu and two p'ou similar to those of type B and many bronzes, lacquer wares and unglazed grey pottery is also of the Western Han period. The hu and p'ou are covered with dark brownish glaze, decorated with combed wave bands and dotted chevron patterns in horizontal rows, and have applied masks above the handles. They are rather different in style of decoration from other type B hu and p'ou, showing some affinity with those of type A.⁶²

Tomb no. 244 in the suburb of Ch'ang-sha contained a small hu of type B with two rows of incised lines on the shoulder.⁶³ It seems quite definitely to be a product of the lower Yangtze valley region.

C. Late Western Han tombs in the Ch'ang-sha area yielded objects of the southern type as well as the eastern. Tomb 203 contained a piece consisting of five attached kuan.⁶⁴

Tomb no. 217 contained a hu of type D with globular body and two small horizontal loop handles.⁶⁵

Eastern Han tombs contained glazed stonewares which are mostly like those of the southern region: kuan of type B,⁶⁶ hu of type D,⁶⁷ and chiao-hu of type A,⁶⁸ and ting of type B.⁶⁹ In addition, other shapes mentioned previously, as the kuei, lien and type B ladles (plate 35) reportedly found in the vicinity of Ch'ang-sha, clearly demonstrate the close affinity with the South.

When first discovered, these objects were assigned a Ch'ang-sha provenance, but since then many more have been unearthed in the Canton area. Though this suggests that these wares may have been imported from Canton, it seems unlikely and highly impractical that these funerary vessels, made as cheap substitutes for bronzes, would have been transported long distances. As the Ch'ang-sha potters do seem to have been producing glazed impressed wares in the early part of the Han Dynasty, it is quite possible that the wares made in the shapes of bronzes were also manufactured locally. The pieces reported to have been found in Ch'ang-sha often have a thin, opaque brownish glaze which may show a clear green in thick spots, while the glaze on the Canton pieces appears to be more uniformly green and translucent.

Chapter Five

Han glazed stonewares were made in a wide variety of shapes and have been found, primarily in tombs, over many parts of China. Their distribution in various areas can be seen to correspond to their differences in appearance; body material, techniques of manufacture and styles of decoration.

1. The wares of the eastern region concentrated in the provinces of Chekiang and Kiangsu have uniformly olive-green to brownish glaze on the upper half of the body. The unglazed surfaces show oxidation of iron in the clay, ranging in colour from a dark blackish or purplish brown to a brick orange. The body itself is grey, sometimes speckled with black.

A. The wares commonly found together in tombs of the early Western Han period are p'ou (pls. 1 and 2), hu (pls. 9, 10 and 11), ting (pl. 21) and covered boxes (pl. 24), all of type A. Of the hu plate 11 is stylistically the latest. The relation of these group of objects to lacquer and other wares of the state of Ch'u have already been noted.

In the early part of the Western Han, this area was ruled as the vassal kingdom of Wu under Liu P'i 劉濞. It is known to have been a prosperous state, agriculturally self-sufficient and rich in copper ore. After the disastrous Rebellion of the Seven Kingdoms (154 B.C.), in which both Wu and Ch'u took part, the area gradually lost its autonomy, was divided into commandaries and brought under the direct administration of the central government.¹

B. The distribution of type B p'ou (pls. 3, 4 and 5) and hu (pls. 12, 13, 14 and 15), which can be dated to the late first century B.C. to the early second century A.D., demonstrate an increasing integration of the area into the Han empire. Made in large numbers and found in the metropolitan area and Ch'ang-sha as well as Kiangsu and Chekiang, they also exhibit a uniformity and large scale of production which was to become a characteristic of so much of later Chinese ceramics.

Production of glazed stonewares of the Warring States period in this region was carried out in what appear to be limited numbers. There was a substantial expansion of the scale of production in the Han period. The prosperity of the area agriculturally and its deposits of copper would have generated increasing wealth and patronage of kilns producing fine glazed wares. The adoption of these wares for practical use in addition to their burial function could explain the greatly increased demand for them.

Earlier examples of type B p'ou and hu seem generally to be very large with smooth globular bodies and more detailed ornament. Later pieces show a reduction in both size and strength of form. A tendency toward roughness in potting and finishing and poorer quality glaze can be seen on some late examples.

C. Type C p'ou (pl. 6) and hu (pl. 16), the latest of the Han glazed stonewares produced in the eastern region, are mostly carelessly made and cursorily finished. The decline in standards of craftsmanship which seems to have occurred can be attributed at least in part to widespread social and political disruption which arose in the late Eastern Han and eventually brought about the collapse of the empire.

The p'ou of plate 6 bears an incised inscription Wu Chu-tzu-shan 吳朱子山. Chu-tzu-shan would seem to be a place name, possibly where the piece was made. The character Wu is of special interest because it indicates that the piece may have been made in the Three Kingdoms period (220-265 A.D.). As vessels of this type are known only from tombs of the late Eastern Han period, the possibility that the name refers to the earlier state of Wu can be ruled out. It is quite likely that type C p'ou and hu continued in use from the late Han into the Three Kingdoms period.²

D. The basic technique of glazing the wares of the eastern region remained the same through the Han in spite of changes in the shapes of vessels. A new development took place some time in the third century which led to the production of green-glazed wares of Six Dynasties type, glazed nearly down to the base and made in a new and larger repertory of shapes. Examples of this new type can be ^{accurately from} dated ^{on 3} to the late third century.

The early Six Dynasties green-glazed wares can be said to have emerged from the technical basis already established during the Han period in this region. They appear also to have been influenced by Han wares of the southern region in glazing and in some of the shapes in which they are made. Kuan with horizontal loop handles like those of the south became a common shape in the Western Chin period. The kuan found at Po-hsien, Anhui (see p. 44) of the Eastern Han period show an affinity with wares of southern type possibly via Ch'ang-sha. Kuan with similar stepped shoulder were also found in a brick tomb in ^Sui-hsien, Hupei, believed to be of the late Eastern Han.⁴

The chicken-headed ewer of the Six Dynasties period may have

received some inspiration from chiao-hu of type C (pl. 29). Those of type A (pl. 28) may also have played a part, the bar handle lending itself easily to being bent upward and attached to the mouth rim to form a handle like that on the ewer.

Imitation of bronzes and the shaping of models of houses, animals and human figures had been common in both the north and south of China before it appeared in the eastern region. The influx of refugees from the barbarian invasions in the north may also have provided new ideas for the potters of Chekiang and Kiangsu.

II. Glazed stonewares of the southern region are characteristically dressed with glaze over their entire surface, down to the foot. The light grey clay body which burns a sandy or buff colour on the exposed surfaces is a material of substantially lower iron content than the clay of the eastern region. There is evidence that the colour of the glaze derives not only from iron oxide but also from copper. (See table.) The clay used to make the glazes wares found in Vietnam is nearly white and grainy in texture.

A. The glazed wares of early Han date in the southern region are believed to be the product of the state of Nan Yueh, a kingdom encompassing Kuangtung, Kwangsi and parts of Vietnam, established by a Chinese and populated by non-Chinese peoples. It was ruled by his descendants until 111 B.C. when the armies of Wu-ti brought about its fall and incorporation into the empire.⁵

The pear-shaped hu of type G (pl. 20) with combed decoration is a typical example of these early wares.

Expansionary policies of the Han court manifested in extending the boundaries of the empire and promoting foreign trade made the

south a busy commercial area. The settlement of the area by Han administrative officials, soldiers and merchants would have brought a new material culture in the rural, tribal society primarily engaged in agriculture and fishing. The Chinese^{influence} can be seen in the introduction of many new shapes of ceramics modeled on Han bronzes. These wares, glazed in a manner not unlike that of wares of the early Nan Yüeh period, appear to have developed from and improved upon the local technology. The large numbers of funerary vessels made show a more direct contact with the metropolitan area than with the other center of glazed stoneware production, the east. More than a few of the shapes made in the south are paralleled in lead-glazed funerary wares of the north, the common factor between them being, of course, the bronzes which they both imitate.

The first vessel^s introduced^s were type D hu (pl. 17), type E p'ou (pl. 8) and type B ting (pl. 22) and covered boxes (pl. 25). These may have been more directly influenced by objects of the Ch'ang-sha area than from the north. The p'ou subsequently disappears. The others are joined, in the late first century B.C. and early first century A.D. by a variety of vessel shapes mostly imitating bronzes which have been found both in the north and south (pls. 27, 28, 32, 33, 34, 35).⁶ The kuei (pl. 30) appeared at about the same time. The introduction of these new shapes can be seen to follow upon the extension of Han administration into the area. The large tombs found furnished with numerous objects attest to the commercial growth and accumulation of wealth which is known to have occurred. The large late Western Han tomb at Ho-p'u containing many bronzes with and without chased decoration, lacquer and jewelry as well as ceramics is a case in point. Ho-p'u was

a major center of the pearl-diving industry.⁷

C. The stylistic development of these wares can be traced to some extent with help of the material from dated tombs. The earlier hu are larger and have a more swelling globular body (pl. 17). The later examples have more depressed body shape (pl. 18). The covers of conical section with a ring handle on the flat top are later than those which are rounded and have a squared "U"-shaped knob. Ting with square handles (pl. 22) are generally earlier than those with smaller rounded handles. Chiao-hu without the flat rim around the middle (pl. 28) are earlier than those with the rim.

The objects found in Vietnam are generally of a slightly different style and can be seen to be modeled on Eastern Han bronzes rather than the ones with chased decoration which appeared in the late Western Han.

In the late Eastern Han period the decoration of glazed stonewares moves away from incised geometric patterns. Those found in Leiyang, Shao-kuan and Vietnam have very little incised decoration. In the Canton area, the later pieces revert to bombed decoration, the technique used on early Han objects from this area.⁸ A ting, found in the brick tomb in the eastern suburb of Canton and decorated with combed wave bands, has departed in style from the bronze models both in shape and in decoration.⁹ From this it may be assumed that bronzes with chased designs were by this time no longer manufactured.

D. Tombs containing glazed stonewares modeled on bronze shapes are concentrated around commercial centers and along trade routes. The fact that they are found in areas which were then largely populated by non-Chinese¹⁰ must mean that these were mostly tombs

of Chinese settlers. Uprooted from their homes and surrounded by unfamiliar people it is understandable that they would have clung to their material culture. Not only was this the case in Vietnam, but over much of the southern part of China proper.

III. It remains to discuss the problem of the possible location of kilns which produced these wares. It is safe to say that they must have been produced at kilns within the two major regions in which they were found. Lack of concrete evidence, however, in the way of early kiln sites and identifiable sherds kilns which have been discovered limit this discussion largely to speculation on likely possibilities.

A. Kilns of the Six Dynasties period have been excavated in numerous site in Chekiang and Kiangsu. Some of these are known to have been active in the Western Chin period (265-313), among which are those in the vicinity of Shao-hsing in Chekiang and I-hsing in Kiangsu.¹¹ The Six Dynasties kilns at Te-ch'ing near Hang-chou and Chiu-yen near Shao-hsing were previously believed to have ^{been} established in the Han because of the incorrect identification of Six Dynasties wares as Han.

Glazed and impressed wares believed to be of Han date have been found at kilns around Hsiao-shan-hsien¹² and Wen-chou in Chekiang. The impressed wares, however, are difficult to date accurately. Only one kiln site at Hsiang-lu-wan-ts'un near Wen-chou is reported to have yielded a piece of one of the types often found from Han tombs in the eastern region, a p'ou with mask handles.¹³

It seems likely that there were several kilns producing glazed stonewares as early as the Han period. The examples which are known show differences in shape and style of decoration which would be

difficult to explain solely in terms of time variables.

B. No kilns of the Han period have been reported excavated in the southern region:

Impressed wares have been found widespread and must have been manufactured locally from a very early date. The wares believed to be of the Nan Yüeh period must also have been manufactured by the indigenous population because of their distinctive shapes which have not been found outside the southern region. This background and the concentration of large numbers of glazed stonewares around Canton argue strongly in favour of the existence of local kilns during the Han to supply the large demand.

It also seems likely that these wares were manufactured in other areas in Hunan, Kwangsi and Vietnam. The wares found at Shao-kuan in the northern part of Kwangtung province and Lei-yang in southern Hunan are similar to each other but distinct in style from those found around Canton, and therefore, may be the product of ~~a~~ nearby kilns. Isaac Newton has stated the case for a continuous tradition of ceramic-making in the Ch'ang-sha area from the Han through the Five Dynasties period.¹⁴ A possible argument for this is a cup with flared foot and glazed over its entire surface which was reported to have been found in Ch'ang-sha.¹⁵ This particular shape has not so far been met with among the material from the Canton area. The stonewares from Han tombs excavated in Thanh-hoa are significantly different from other finds in the southern region and also present a convincing case for having been made at local kilns.

IV. Owing to the fact that nearly all the excavated materials have come from tombs a number of difficulties arise in attempting

to place them in a social context. The preservation of groups of objects which are closely contemporary with each other is the great advantage of having existing tombs. What purpose the objects served ⁱⁿ ~~to~~ their owners' ^{time} ~~life~~, however, or whether they were in fact used outside of burial is not clear. Material found in dwelling sites, on the other hand has been very fragmentary and difficult to identify. Many sherds of rough, impressed wares produced for the everyday needs of the common people have been found in the remains of dwelling believed to be Han in date. These wares usually do not find their way into the tombs discussed here.

A. At first site there appears to be a sharp distinction between every day impressed wares and wares for burial which have no impressed designs. In the north, as the funerary wares with lead glaze would probably have been lethal as containers for food and wine for the living, this distinction can be clearly drawn. The similarity of the stonewares in the south to the northern funerary wares suggests that they, too, may have been made only for burial. The early Western Han wares of the Kiangsu-Chekiang region can also be seen to have served a ceremonial purpose in burial. With regard to the later Han wares of the eastern region, however, the distinction becomes blurred, and it is difficult to see any reason why the stonewares found in the tombs should not have been used outside of the tombs. The inscription painted on the p'ou in the Freer Gallery of Art (pl. 4) containing the character yung 甬 and other proof that these jars served as food vessels indicates that they were made for practical use.

B. Here it may be helpful to make another distinction between types of ceramics, one between ordinary wares and fine wares.

Different grades of wares can be seen in Chinese ceramics from as early as the Shang Dynasty. The fine wares were most likely reserved for use by the privileged classes and may in some cases have functioned as ceremonial vessels. At times the distinction between fine and ordinary may have corresponded to that between funerary and practical.¹⁶

In post-Han times fine wares are frequently buried in tombs, but they are known also to have been objects which were treasured and used in daily life. This practice seems already seems to have begun in the Han. The fact that stonewares of the eastern region were transported great distances and buried in tombs in the north shows that they were considered of some value.¹⁷ This marks a significant change in attitude toward ceramics during the Han period, brought about the improvements made by Han potters.

It is a change that raised ceramics from the ranks of the purely utilitarian and of the cheap substitutes for objects made of more precious materials into recognition as a material to be admired and valued in its own right. In this light the achievements of the Han Dynasty can be seen to have laid the foundation for the development of increasingly finer and more highly valued glazed wares, particularly that of Yueh ware in the Six Dynasties period.

NOTES

List of Abbreviations:

<u>BMFEA</u>	Bulletin of the Museum of Far Eastern Antiquities, Stockholm
<u>FECB</u>	Far Eastern Ceramic Bulletin
<u>KK</u>	K'ao-ku, called K'ao-ku t'ung-hsün before 1959
<u>KKHP</u>	K'ao-ku hsüeh-pao
<u>OA</u>	Oriental Art
<u>TOCS</u>	Transactions of the Oriental Ceramic Society
<u>WW</u>	Wen-wu, called Wen-wu ts'an-k'ao tzu-liao before 1959

I. Chapter One

1. Julien's reference for this is the Fu-liang hsien-chih, livre 8, folio 44, verso. The edition is unspecified.
 2. Stanislas Julien, Histoire et Fabrication de la Porcelain Chinoise, [a translation of the T'ao-lu 景德鎮陶錄 (Paris: Mallet-Bachelier, 1856), p. xxi.
 3. S.W. Bushell, Oriental Ceramic Art--Collection of W.T.Walters, (New York: D. Appleton and Co., 1899), p. 18.
 4. Ibid., p. 20.
Also A.E. Hoppisley, Catalog of the Hoppisley Collection of Chinese Porcelains, (Washington, D.C.: Smithsonian Institution, 1888), p. 311.
 5. Berthold Laufer, The Beginnings of Porcelain in China, (Washington, D.C.: Smithsonian Institution, 1917), pp. 102-103.
 6. R.L. Hobson, Chinese Pottery and Porcelain, vol. I, (London: Cassel and Co., Ltd., 1915), p. 16.
- A recent Chinese history reasserts the case for the use of the character tz'u in the Han period. It is said to appear in a poem by

Tsou Yang 陽陽, an official serving in the state of Wu during the Western Han period. As Nanking was the capital of the state of Wu, Tsou Yang could well have been acquainted with the glazed stonewares of the day. Tsou Yang's "Chiu-fu 酒賦" is in the collection Hsi-ching tsa-chi 西京雜記.

See, Fan Wen-lan 范文瀾, Chung-kuo t'ung-shih chien-pien 中國通史簡編, vol. II, p. 165.

7. Bernard Leach, A Potter's Book, (London: Faber and Faber, Ltd., 1940), p. 277.

8. Feng Hsien-ming 馮先銘, "Some Problems Concerning the Development of Chinese Ceramics," WW 1973, no. 7, p. 21.

9. See, Margaret Medley, A Handbook of Chinese Art, (London: G. Bell and Sons, Ltd., 1964), p. 58.

10. The piece was first described to him in a letter from a Chinese friend who identified it as Han.

Laufer, op.cit., p. 79.

11. Ibid., pp. 82-83. The jar in the Boston Museum is, in fact, much later, a tall slender funerary jar of the type that was common in the Sung Dynasty.

12. Pan-liang coins, according to Wu Jung-tseng, were made the official currency after the Ch'in unification under Shih-huang-ti. They continued in use in various weights and sizes up until about 120-118 B.C. (The exact year varies with different histories of the Han), when wu-chu 五銖 coins were put into circulation as the standard currency. Wu-chu coins remained in use through the end of the Han period, except for a brief period during and immediately after the Wang Meng interregnum.

See, Wu Jung-tseng 吳榮曾, "Chung-kuo ku-tai ti ch'ien-pi 中國古代的錢", KK 1956, no. 4, pp. 54-59.

13. Laufer mentions Ovar Karlbeck's collection which was built up from his base in Anhui province. Laufer, op. cit., p. 84.

He was also informed by R.L. Hobson of two jars in the British Museum found in a tomb on "Black Rock Hill" in Foochow. These jars

have an ovoid body with double loop handles on the shoulder, long neck and dish-shaped mouth. These features and the application of the glaze place them in closer relationship to wares of the Six Dynasties period.

See Henry F. Holt, "On Chinese Cinerary Urns," Journal of the British Archaeological Association, vol. XXVII (1871), plate 17.

14. R.L. Hobson, The Eumorfopoulos Collection, Catalog of the of the Chinese, Korean, and Persian Pottery and Porcelain, vol. I, (London: Ernest Benn, 1925), p. xx.

15. Ovar Karlbeck, "Proto-porcelain and Yüeh Ware," TOCS, vol. 25 (1949-1950), p. 37.

16. G.St.G.M. Compertz, "Some Notes on Yüeh Ware--I," OA, n.s. vol. II, no. 1, (Spring 1956), p. 3.

17. "Hsin-yang Han-chung fa-chüeh chi 信陽漢冢發掘記" Li-shih po-wu-kuan tsung-k'an 歷史博物館叢刊, vol. I, no. 2 (1923), plate 4.

18. A.D. Brankston, "Yüeh Ware of the 'Nine Rocks' Kiln," The Burlington Magazine, Dec., 1938, p. 257-262.

19. Koyama Fujio, Shina seiji shiko 支那青磁史稿, (Tokyo, 1943), p. 17.

20. Several examples from dated tombs in the area of Nanking are illustrated in the book compiled by the Kiangsu Cultural Committee, Nan-ching ch'u-t'u Liu-ch'ao ch'ing-tz'u 南京出土六朝青瓷 . . . , (Peking: Wen Wu Press, 1957).

21. Karlbeck, op. cit., pp. 33-34.

22. Ibid., p. 34

23. Ibid., p. 37 ff.

24. Isaac Newton, "Some Ceramic Wares Reportedly Excavated Near Ch'ang-sha," FECE, vol. V, no. 21 (March 1953), p. 4.

25. Walter Hochstadter, "Pottery and Stonewares of the Shang, Chou and Han," BMFEA, no. 24 (1952), pp. 98 ff.

26. Ibid., p. 103.

27. Isaac Newton, "Chinese Ceramic Wares from Hunan," FECB, vol. X, no. 3-4, p. 14.

28. See ⁴ch_Krts.

29. After the fall of the Ch'in Dynasty one of Shih-huang-ti's generals declared himself King of Nan Yüeh. The region was ruled by his descendents as an independent kingdom until 111 B.C. when it was subdued by the army of Emperor Wu of the Han Dynasty.

An account of China's relations with the southern states in the Ch'in and early Han period can be read in Hans Bielenstein, "The Restoration of the Han Dynasty--part III," BMFEA, no. 39 (1967), p. 55 ff.

30. Yü Ying-shih, Trade and Expansion in Han China, (Berkeley: University of California Press, 1967), p. 29.

31. Ibid., pp. 177-179.

32. Olov Janse, "Archeological Research in Indochina-- vol. II," Harvard-Yenching Institute Monograph Series, vol. X, (1951), p. 3 ff. and plates in vol. I.

33. Ibid., vol, II, pp. 231-246.

34. Koninklijk Bataviaasch Genootschap Van Kunsten en Wetenschappen, Gids Voor de Keramische Verzameling, (Batavia, 1949), plate 3, no. 3161.

35. See E.W.v.O. de Flines, "De Keramische Verzameling," Jaarboek, vol. III, (1936), pp. 206-215, plates 1 and 2 and vol. LV, (1937), pp. 173-179, plate 5.

36. Yü, op. cit., p. 173.

37. Ibid., p. 30.

38. Koyama, op. cit., p. 17.

39. Ibid., p. 21.

Te-ch'ing is presently not known to have been active before the Eastern Chin period. (See Feng Hsien-ming, "Important Finds of Ancient Chinese Ceramics Since 1949," WW 1965, no. 9, p. 27.)

40. Ibid., plate 2.

41. Chiang Hsüan-i 蔣玄伯 and Ch'in T'ing-yü 秦廷樸
Chung-kuo tz'u-ch'i ti fa-ming 中國瓷器的發明, (Shanghai, 1956),
plate 8, bottom.

42. Ovar Karlbeck, "Early Yüeh Ware," OA, vol. II (1949), no. 1,
pp. 3-7.

43. Ch'en Wan-li 陳萬里, "Shan-yin tao-shang fang-ku jih-chi
山陰道士訪古日記," Tz'u-ch'i yü Che-chiang 瓷器與折江
(Shanghai, 1946), p. 122.

44. Ibid.

45. Same as no. 42.

46. Laufer, op. cit., p. 88.

47. Ibid., p. 91.

48. Ibid., p. 93.

49. Ibid., see plate I and III-IX.

50. See Mary Tregear, "Early Chinese Green Wares in the
Collection of the Ashmolean Museum, Oxford," OA, vol. XIII, no. 1,
p. 29.

51. Museum of Fine Arts, Boston, no. 42.260.

52. Nils Sundius, "Some Aspects of the Technical Development
in the Manufacture of the Chinese Pottery Wares of Pre-Ming Age,"
BMFEA, no. 30 (1961), p. 1.

53. Published in "The Ceramic Art of China," TOCS, vol. 38
(1969-1971), pl. 8, no. 15.

54. An Chin-huai 安金淮, "T'an-t'an Cheng-chou Shang-tai ti chi-ho-yin-wen ying-t'ao," KK 1960, no. 8, pp. 26-28.

55. Li Chi, Hsiao-t'un, vol. III, (Taipei: Academia Sinica, 1956), p. 13.

56. For a review of many of the recent finds of early glazed ceramics in China. See Yutaka Mino, "Brief Survey of Early Chinese Glazed Wares," Artibus Asiae, vol. XXXVII, $\frac{1}{2}$ (1975), p. 39-52.

57. Feng Hsien-ming, "Important Finds of Ancient Chinese Ceramics Since 1949," WW 1965, no. 9, p. 27.

58. Jessica Rawson, "A Group of Han Dynasty Bronzes with Chased Decoration," OA, vol. XIX, no. 4 (Winter 1973), pp. 405-420.

II. Chapter Two

1. Hsü-chou po-wu-kuan 徐州博物館, "Chiang-su Hsü-chou K'ui-shan Hsi Han mu 江蘇徐州奎山西漢墓," KK 1974, no. 2, pl. VII: 1 and p. 121, fig. 3: 1.

2. Tu Ssu-hua 屠思華, "Chiang-tu Feng-huang-ho Hsi Han mu-kuo-mu ch'ing-li 江都鳳凰河西漢木槨墓的清理," KK 1956, no. 2, pl. XVI: 5 and 6.

3. Che-chiang-sheng wen-wu kuan-li wei-yüan-hui 浙江省文物管理委員會, "Shao-hsing Li-chu ti Han mu 紹興漓渚的漢墓," KKHP 1957, no. 1, p. 137, fig. 2:7 and 8.

4. Chu Chiang 朱江, "Wu-hsi Han chih Liu-ch'ao mu-tsang ch'ing-li chi-yao 無錫漢至六朝墓群清理紀要" KK 1955, no. 6, p. 29, fig. 2:left.

5. Huang Hsüan-p'ei 黃宣佩 and Yang Hui 楊輝, "Shang-hai Ch'ing-p'u-hsien ti ku wen-hua i-chih Hsi-Han mu 上海青浦縣的古文化遺址和西漢墓," KK 1965, no. 4, pl. VIII:2.

6. Huang Hsüan-p'ei, "Shang-hai-shih Chia-ting-hsien Wai-kang ku-mu ch'ing-li 上海市嘉定縣外國古墓清理," KK 1959, no. 12, p. 686, fig. 1: bottom right.

7. See note 2, pl. XVI: 3 and 4.

8. "The Ceramic Art of China," TACS vol. 38 (1969-71), pl. 10, no. 13.

A nearly identical cover is displayed on a incense burner in the Shen-hsi Museum, said to be found in Hsien-yang-hsien. See Yasuhiko Mayuyama, Chugoku Bunbutsu Kenmon 中國文物見聞, (Tokyo, 1973) pl. 84.

9. Museum Für Ostasiatische Kunst Berlin, no. 1963.21.

10. Wang Wen-hui 王文輝, "Nan-ching Ch'iu-chia-shan Han mu 南京邱家山漢墓," KK 1963, no. 8, p. 454, fig. 3: 4.

11. Wang Chi-ying 汪濟英 and Mu Yung-hang 牟永抗, "Che-

chiang I-wu fa-hsien Hsi Han mu 浙江義烏發現西漢墓," KK 1965, no. 3, pl. VIII: 1 and 2 and p. 153, fig. 1:5.

12. See note 4, pl. III:6.

13. Chinese Pottery in the Burrell Collection, Glasgow Art Gallery, (no date given), p. 21.

14. A p'ou with a plain, slightly domed cover was found at Ku-t'ang, Hang-chou, See note 20 below, KK 1959, no. 3, pl. V:3.

15. Chiang-su-sheng wen-wu kuan-li wei-yüan-hui 江蘇省文物管理委員會 and Nan-ching po-wu-yüan 南京博物院 "Chiang-su Yen-ch'eng San-yang-tun Han mu ch'ing-li pao-kao 江蘇鹽城三羊墩漢墓清理報告," KK 1964, no. 8, pl. VII:10.

16. See note 3, pl. III:5.

17. Musée Cernuschi no. 8993 (The piece has not been published.)

18. "The Ceramic Art of China," TOCS vol. 38, pl. 12, no. 19.

19. Illustrated Catalogs of the Tokyo National Museum--Chinese Ceramics, (Tokyo, 1965), p. 10, pl. 45.

20. Nan-ching po-wu-yüan, "Chiang-su I-cheng Shih-pei- ts'un Han-tai mu-kuo-mu 江蘇儀征石碑村漢代木槨墓," KK 1966, no. 1, pl. V:5.

21. Che-chiang-sheng wen-wu kuan-li wei-yüan-hui, "Hang-chou Ku-t'ang Han-tai Chu Tung-ch'ang mu ch'ing-li 杭州古蕩漢代朱東昌墓清理簡報," KK 1959, no. 3, p. 151, fig. 4.

22. The Hallwyl House piece is published in Karlbeck's "Proto-porcelain and Yüeh Ware," TOCS vol. 25, pl. 12:b and fig. 1:1 and 2.

23. The Sackler piece is unpublished.

24. The Metropolitan piece, no. 17.154.

25. British Museum no. 1924 12-15 35. Gift. of O.C. Raphael. (The piece is not published)

26. Che-chiang-sheng wen-wu kuan-li wei-yüan-hui, "Che-chiang Shao-hsing Li-chu Tung Han mu fa-chüeh chien-pao 浙江紹興漓渚東漢墓發掘簡報" KK 1957, no. 2, pl. IV:6.

27. Wen-wu kung-tso pao-tao 文物工作報導, "Che-chiang Chia-hsing fa-hsien Tung Han mu-tsang 浙江嘉興發現東漢墓葬" WW 1955, no. 10, p. 126: top left.

28. Ko Chia-chin 葛家瑾, "Nan-ching Ch'i-hsia-shan ^kqi fu-chin Han mu ch'ing-li chien pao 南京棲霞山及其附近漢墓清理簡報" KK 1959, no. 1, pl. IV: 6.

29. Karlbeck, op. cit., TOCS vol. 25, pl. 12:a.

30. Laufer, op. cit., Plate X.

31. The Mr. and Mrs. Henry Jewett Greene Memorial Collection of Far Eastern Ceramics (Ann Arbor, 1974) no. 1971/2.67.

32. Catalogue of Fine Oriental Ceramics and Jades and Works of Works of Art, (Sotheby and Co., London, 14 Dec., 1971), no. 184.

33. Li Cheng-kuang 李正光 and P'eng Ch'ing-yeh 彭青野, "Ch'ang-sha Sha-hu-ch'iao i-tai ku-mu fa-chüeh pao-kao 長沙沙湖橋一帶古墓發掘報告", KKHP 1957, no. 4, pp. 33-68, pl. VI:1.

34. Hua-tung wen-wu kung tso-tui 華東文物工作隊, "Ssu-nien-lai hua-tung-ch'ü ti wen-wu kung-tso chi ch'i Chung-yao ti fa-chüeh 四年來華東區的文物工作及其重要的發現", WW 1954, no. 8, p. 34, fig. 54.

35. Mai Ying-hao 麥英豪, "Kuang-chou Hua-ch'iao-hsin-ts'un Hsi Han mu 廣州華僑新村西漢墓", KKHP 1958, no. 2, pp. 39-76, pl. VI:2.

36. Ibid., pl. VI:3.

37. Ibid., p. 57, fig. 14:1,2 and 4.

38. See note 5, p. 209, fig. 5.

39. See note 4, pl. III:3.

40. See note 2, pl. XVI:5 and 6.
41. See note 1, p. 121, fig. 3:3.
42. Karlbeck, op. cit., pl. 11:a.
43. Chiang-su-sheng wen-wu kuan-li wei-yüan-hui, "Chiang-tu Feng-huang-ho erh-shih-hao mu ch'ing-li chien-pao 江都鳳凰河二〇號墓清理簡報," KK 1955, no. 12, p. 83.
44. See note 11, pl. VIII:4,5 and p. 153, fig. 1:1.
45. Brundage Collection no. B63 P22
46. There are two characters incised on the shoulder which are indecipherable.
Sakamoto photo no. 2-58089 M.
47. See note 3, pl. IV:2.
A fragment of a p'ou from the same tomb has the character tzu incised on the shoulder above the handle. p. 137, fig. 2:9.
48. Chiang Hsüan-i 蔣玄伯 and Ch'in T'ing-yü 秦廷械, op. cit., p. 10, bottom.
49. Seattle Art Museum no. 35.Ch 25.19. (Not known to be published)
50. The Charles B. Hoyt Collection, vol. I, (Boston: Museum of Fine Arts, 1964), pl. 42.
51. d'Argence, Chinese Ceramics in the Avery Brundage Collection, (San Francisco, 1967), pl IX: A.
52. See note 21, pl. V:4.
53. Nan-ching po-wu-yüan and Lien-yün-kang-shih po-wu-kuan 連雲港市博物館, 南京博物院, "Hai-chou Hsi Han Huo-ho mu ch'ing-li chien-pao 海州西漢霍賀墓清理簡報," KK 1974, no. 3, pl. V:4.
54. "The Ceramic Art of China," TOCS vol. 38, colour plate A, no. 18.

55. Koyama Fujio, Chugoku Toji 中国陶磁, (Tokyo: Idemitsu Bijutsukan, 1970), pl. 5.
56. Chinese Art in the Royal Ontario Museum, Toronto, 1972, p. 33.
57. Hochstadter, op. cit., BMFEA no. 24, fig. 115.
58. Suzanne G. Valenstein, A Handbook of Chinese Ceramics, (New York: The Metropolitan Museum of Art, 1975), fig. 18.
59. See note 4, pl. III:4.
60. Nan-ching po-wu-yüan and Yang-chou po-wu-kuan 揚州博物館, "Chiang-su Yang-chou Ch'i-li-tien Han-tai mu-kuo-mu 江蘇揚州七里甸漢代木槨墓," KK 1962, no. 8, pl. V:7.
61. The Rijksmuseum and Cernuschi pieces are unpublished.
62. Nan-ching po-wu-yüan, "Chiang-su Lien-yün-kang Hai-chou Wang-t'uan-chuang Han mu-kuo-mu 江蘇連雲港海州岡疇莊漢木槨墓," KK 1963, no. 6, p. 289, fig. 6.
63. See note 15, p. 401, fig. 11:4.
64. See note 20, pl. V:6.
65. Karlbeck, op. cit., pl. 11:d.
66. See note 3, pl. IV:5.
67. Ibid., pl. IV:4
68. See note 26, pl. IV:7.
69. See note 27, p. 126: center left.
70. See note 28, p. 18, fig. 7.
71. Matsumoto Nobuhiro 松本信廣, Konan Tosa 江南踏査 (Archaeological Studies at Nanking), (Tokyo, 1941), pl. 6:A and B.
72. Kuang-chou-shih wen-wu kuan-li wei-yüan hui 廣州市文物管理委員會, "Kuang-chou-shih Lung-sheng-kang 43-hao Tung Han mu-kuo-

mu 廣州市龍生岡43號東漢木槨墓," KKHP 1957, no. 1, pp. 141-153, pl. III:3.

73. Kuang-chou-shih wen wu kuan-li wei-yüan-hui, "Kuang-chou Hsi-ts'un Hsi Han mu-kuo-mu chien-pao 廣州西村西漢木槨墓簡報" KK 1960, no. 1, pl. III:4.

74. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "Kuang-chou Nan-chiao Nan-shih-t'ou Hsi Han mu-kuo-mu ch'ing-li chien-pao 廣州南郊南石頭西漢木槨墓清理簡報", WW 1955, no. 8, p. 96, pl. VIII.

75. Laufer, op. cit., pl. IV.

76. Kuang-hsi chuang-tsu tzu-chih-ch'u wen-wu k'ao-ku hsieh-tso hsiao-tsu 廣西壯族自治區文物考古寫作小組, "Kuang-hsi Ho-p'u Hsi Han mu-kuo-mu 廣西合浦西漢木槨墓", KK 1972, no. 5, pl. V:3 and 4.

77. Kuang-hsi-sheng wen-wu kuan-li wei-yüan hui 廣西省文物管理委員會, "Kuang-hsi Kuei-hsien Han mu ti ch'ing-li 廣西貴縣漢墓的清理," KKHP 1957, no. 1, pp. 155-162, pl. II:1.

78. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "Kuang-chou Tung-shan Tung Han mu ch'ing-li chien-pao 廣州東山東漢墓清理簡報," KK 1956, no. 4, pl. IV:5.

79. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "Kuang-chou 廣州 Tung-wu-yüan Tung Han Chien-ch'u-yüan-nien mu ch'ing-li chien-pao 動物園東漢建初元年墓清理簡報" WW 1959, no. 11, p. 17, fig. 12.

80. Newton, op. cit., FECB vol. X, no. 3-4, p.

81. Ch'ang-sha fa-ch'üeh pao-kao 長沙發掘報告, (Peking: Science Press, 1957), p. 109, fig. 48:4 and pl. LXI:4.

82. Hu-nan-sheng wen-wu kuan-li wei-yüan hui 湖南省文物管理委員會, "Hu-nan Lei-yang Tung Han mu ch'ing-li chien pao 湖南來陽東漢墓清理簡報", KK 1956, no. 4, pl. IX:8.

83. Janse, op. cit., vol. II, pl. 11:1 and 2.
84. Rawson, op. cit., p. 417, fig. 18.
85. Kuang-chou-shih wen-wu kuan-li wei-Yüan-hui, "Kuang-chou Tung-shan Hsiang-lan-kang ti-erh hao mu-kuo-mu ch'ing-li ^hchien-pao 廣州東山象欄岡第二號木槨墓," WW 1958, no. 4, p. 58.
86. See note 78, pl. IV:6.
87. See note 74, pp. 88-90.
88. See note 66, pl. III:3.
89. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "Kuang-chou-shih Tung-pei-chiao Hsi Han mu-kuo-mu fa-chüeh chien-pao 廣州市東北郊西漢木槨墓發掘簡報," KK 1955, no. 4, p. 42, fig. 1.
90. Kuang-chou-shih wen-hua-chü she-hui wen-hua shih-yeh kuan-li-k'o 廣州市文化局社會文化事業管理科, "Chü-pan Kuang-chou-shih i-nien-lai sheng-ch'ang chien-she chung ch'u-t'u ku wen-wu chan-lan ti ching-yen ho t'i-hui 舉辦「廣州市一年來生產建設中出土古文物展覽」的經驗和體會," WW 1954 no. 8, p. 95, fig. 24.
91. Li Chin 黎金, "Kuang-chou ti liang-Han mu-tsang 廣州的兩漢墓葬," WW 1961, no. 2, p. 49, fig. 7.
92. See note 35, pl. VIII:2.
93. Ibid., pl. VIII:1.
94. Freer Gallery no. 09.331. (Not published.)
95. See note 19, p. 10, pl. 44.
96. Tenri Sanko-kan Zuroku 天理參考館圖錄, (Tokyo: Asahi Shinbun Press, 1967), p. 158.
97. See note 1, pl. VII:2 and p. 121, fig. 4.
98. See note 2, pl. XIV:2.
99. See note 4, pl. IV:3.

100. See note 5, pl. VIII:1.
101. See note 11, pl. VIII:3 and p. 153, fig. 1:2.
102. See note 72, pl. III:4.
103. See note 74, p. 95, pl. V.
104. See note 77, pl. II:7.
105. See note 78, pl. VI:3.
106. See note 79, p. 15, fig. 3.
107. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "Kuang-chou Tung-chiao Sha-ho Han mu fa-chüeh chien pao 廣州東郊沙河漢墓發掘簡報" WW 1961, no. 2, p. 54, fig. 1.
108. See note 82, pl. VI:3.
109. Janse, op. cit., vol. I, pl. 26:1.
Similar pieces from Janse's excavations can be seen in the Musée Cernuschi, Paris and the Peabody Museum, Harvard University. The pieces which I saw at these museums are in a rather poorer state of preservation than the ones illustrated in Janse's report.
110. See note 2, pl. XIII:1 and 2.
111. See note 5, pl. VIII:4.
112. See note 1, pl. VII:3 and p. 121, fig. 2.
113. See note 35, p. 61, fig. 18:1.
114. See note 11, pl. VIII:6.
115. See note 78, pl. VI:3.
116. See note 74, p. 91, fig. 3.
117. See note 85, p. 59, fig. 4.
118. See note 79, p. 18, fig. 14.
119. See note 21, pl. V:6.

120. Koyama et al, Sekai Toji Zenshu, (Tokyo: Kawade Shobo, 1955), vol. 8, p. 220, fig. 155.

121.. Tenri Sanko-kan Zuroku, pl. 159.

122. Koyama et al, op. cit., vol. 8, p. 219, fig. 148.

123. Newton, op. cit., FECB, vol. X, no. 3-4, no. 26.

124. See note 79, p. 15, fig. 2.

125. Newton, op. cit., no. 28.

126. See note 78, pl. V:1.

127. See note 90, p. 95, fig. 21.

128. George J. Lee, Selected Far Eastern Art in the Yale University Art Gallery, (New Haven, 1970), no. 125.

129. Janse, op. cit., vol. I, pl. 27:1.

130. See note 78, pl. VI:4.

131. British Museum, no. 1937 4-13 1.

132. Bristol City Art Gallery, no. 5352.

133. See note 72, pl. III:6.

134. Rawson, op. cit., p. 416, fig. 15.

135. Honolulu Academy of Arts. (Not published.)

136. See note 79, p. 15, fig. 4.

137. See note 90, p. 95, fig. 22.

138. Janse, op. cit., vol. I, pl. 46:1.

139. Ibid., pl. 30:1.

140. Ibid., vol. II, p. 77.

141. Jan Fontein and Tung Wu, Unearthing China's Past, (Boston: Museum of Fine Arts, 1973), p. 125, pl. 56.

142. A controversy has arisen over this piece due in part to misunderstanding. Fontein refutes Lee's opinion that the cover and kuei do not belong together from the general standpoint that excavated evidence shows covers of this type to have accompanied vessels of this shape. Lee, however, has said that he meant, more specifically, that these two particular pieces were not made to go together originally simply because they do not fit. He feels, rather, that they were taken from two different kuei which were unearthed at the same site.

See also, George Lee, op.cit., nos. 119-120.

143. See note 74, p. 91, fig. 4.

144. See note 90, p. 93, fig. 17.

145. Newton, op. cit., no. 17.

146. "The Ceramic Art of China," pl. 8, no. 15.

147. Dr. Paul Singer collection. H; approx. 6 in.

148. See note 78, p. 95, pl. IV.

149. See note 72, pl. VI:1.

150. Kuang-tung-sheng po-wu-kuan 廣東省博物館, "Kuang-tung Shao-kuan shih-chiao ku-mu fa-ch'ueh pao-kao 廣東韶關市郊古墓發掘報告," KK 1961, no. 8, pl. VI:2.

151. Ch'üan-kuo chi-pen chien-she kung-ch'eng-chung ch'u-t'u wen-wu chan-lan t'u-lu 全國基本建設工程中出土文物展覽圖錄, (Peking, 1954), vol. 2, pl. 188:3.

The photograph is also published in Unearthing China's Past, p. 125, fig. 58.

152. See note 91, p. 49, fig. 8.

153. See note 35, pl. XII:1.

154. Peabody Museum, Harvard University, no. 40-13-60/9814.

155. Hochstadter, op. cit., fig. 98.

156. See note 74, p. 96, pl. 13.
157. See note 79, p. 15, fig. 5.
158. Kuang-tung-sheng wen-wu kuan-li wei-yüan-hui, "Kuang-tung Tseng-ch'eng Chin-lan-shih Han mu fa-chüeh chien-pao 廣東增城金蘭寺漢墓發掘簡報," KK 1966, no. 1, pl. VII:10.
159. See note 117, p. 60, fig. 11.
160. See note 78, pl. VI:2.
161. See note 90, p. 95, fig. 23.
162. See note 77, pl. II:2.
163. Rawson, op.cit., p. 416, fig. 17.
164. Hu-nan-sheng wen-wu kuan-li wei-yüan-hui, "Lei-yang hsi-chiao ku-mu ch'ing-li chien-pao 耒陽西郊古墓清理簡報," WW 1956, no. 1, p. 37, fig. 2.
165. See note 150, pl. VI:3.
166. Newton, op. cit., no. 12.
167. Dr. Paul Singer Collection.
168. Museum of Fine Arts, Boston, no. 12.44.
169. Janse, op. cit., vol. I, pl. 7:1.
170. Ibid., vol. I, pl. 19:1,2 and 3.
171. Lee, op. cit., p. 74, no. 126.
172. See note 164, p. 39, bottom center.
173. See note 82, pl. IX:4.
174. See note 77, pl. II:10.
175. See note 85, p. 59, fig. 6.
176. See note 78, pl. V:2.

177. See note 107, p. 55.
178. See note 11, p. 153, fig. 1:4.
179. See note 85, p. 59, fig. 8.
180. See note 78, pl. VI:3.
181. See note 79, p. 15, fig. 6.
182. Janse, op. cit., vol. II, p. 20, fig. 10:F.
183. See note 74, p. 96, pl. 12.
184. See note 78, pl. IV:3.
185. See note 85, p. 59, fig. 3.
186. See note 72, pl. II:5.
187. See note 77, pl. II:6.
188. Janse, op. cit., vol. II, p. 20, fig. 10:B.
189. See note 33, pl. VI:4.
190. See note 35, p. 53, fig. 11:1.
191. Po-hsien po-wu-kuan 亳縣博物館, "Po-hsien Feng-huang-t'ai i-hao Han mu ch'ing-li chien pao 亳縣鳳凰台一號漢墓清理簡報," KK 1974, no. 3, p. 188, fig. 3:left.
192. Ibid., pl. VI:2 and p. 188, fig. 3:right.
193. See note 72, pl. III:2.
194. See note 78, pl. IV:2.
195. See note 85, p. 59, fig. 2.
196. Newton, op. cit., no. 11.
197. Ibid., no. 8. (This piece is now in the Royal Ontario Museum, 974.320.9)

198. See note 78, pl. IV:4.

199. See note 35, p. 53, fig. 11:3.

200. Ibid., fig. 11:2 and 4.

201. Ibid., p. 55, fig. 13.

202. See note 73, p. 13.

203. See note 89, pl. V:5.

III. Chapter Three

1. Wen-hua-ta-ko-ming ch'i-chien ch'u-t'u wen-wu 文化大革命期
間出土文物 , (Peking: Wen-wu Press, 1972), p. 36, top.
2. See note II, 11.
3. Hu-nan-sheng po-wu-kuan, "Ch'ang-sha Ch'u mu 長沙楚墓,"
KKHP 1959, no. 1 (pp. 41-60), pl. IV:8.
4. Arts of the Han Dynasty, (New York: Chinese Art Society
of America, 1961), no. 38.
5. See note II, 3 (KKHP 1957, no. 1), pl. III:1.
6. Nan-ching po-wu-yüan, Chiang-su-sheng ch'u-t'u wen-wu
hsüan-chi 江蘇省出土文物選集 , (Peking: Wen-wu Press, 1963),
pl. 85.
7. Karlbeck, "Early Yüeh Ware," p. 6, fig. 8.
8. Form und Farb -- Chinesische Bronzen und Frühkeramik Sammlung
H.W. Siegel, (Köln, 1973), pl. 37.
9. See note 6, pl. 135.
10. WW 1955, no. 12, front plate, fig. 2.
11. Museum of Fine Arts, Boston, no. 50.1810. (Not published)
12. See note 7, p. 4, fig. 1 and p. 5, fig. 4.
13. Hu-nan-sheng po-wu-kuan, Ch'ang-sha Ma-wang-tui i-hao
Han mu 長沙馬王堆一號漢墓 , (Peking, 1973), vol. II, pls.
154, 156, 235, 243, 244, etc.
14. Max Loehr, Relics of Ancient China from the Collection of
Dr. Paul Singer, (New York: Asia House, 1965), p. 101, no. 104.
15. William Watson, Ancient Chinese Bronzes, (London, 1962),
p. 85.
16. See note 13, pls. 120, 121, 122, 128 and 139.

17. The earliest known appearance of the triple lozenge pattern is on mirrors of Karlgren's category C, dated ca. 400-250 B.C.

Bernhard Karlgren, "Huai and Han," BMFEA, no. 13 (1941), pl. 25, C81, C82 and C83.

18. Ram's horns are carved in relief on the lintels above the entrances to the stone tombs at Chang-ch'iu-hsien, Shantung.

Wang SSu-li 王思禮, "Shan-tung Chang-ch'iu-hsien Chin-chi-chen Han mu ch'ing-li chien-pao 山東章邱縣晉集鎮漢墓清理簡報," KK 1955, no. 6, pl. IX:1 and pl. XI:1.

19. Nguyen Phuc Long, "Les Nouvelles Recherches Archeologiques au Vietnam," Arts Asiatiques, XXXI (1975), fig. 175.

20. Historical Relics Unearthed in New China, (Peking: Wen-wu Press, 1972), p. 85.

21. See note 1, p. 11, top.

22. Yün-nan-sheng wen-wu kung-tso-tui 雲南省文物工作隊
"Yün-nan Chao-t'ung Kui-chia-yüan-tzu Tung Han mu fa-chüeh 雲南昭通桂家院子東漢墓發掘," KK 1962, no. 8, pl. I:1.

23. See note II,35 (KKHP 1958, no. 2), pl. XII:4.

24. Chung-hua jen-min kung-ho-kuo ku-tai ch'ing-t'ung-ch'i
中華人民共和國古代青銅器, (Tokyo, 1976), no. 100.

25. Janse, op. cit., vol. I, pls. 26:1, 86:1 and 99:2.
A bronze ting is illustrated in pl. 117.

26. Hu-nan-sheng po-wu-kuan, "Ch'ang-sha Wu-li-p'ai ku mu-tsang ch'ing-li chien-pao 長沙五里牌古墓葬清理簡報," WW 1960, no. 3, p. 41, fig. 4.

27. Rawson, op. cit., p. 412, fig. 4.

28. Kuang-chou-shih wen-wu kuan-li-ch'u 廣州市文物管理處
"Kuang-chou T'ao-chin-k'eng ti Hsi Han mu 廣州淘金坑的西漢墓" KKHP 1974, no. 1 (pp. 145-173), pl. XIII:2.

29. See note II,82 (KK 1956, no. 4), pl. X:5.

A similar bronze chiao-hu was found at Chiang-chia-shan, Heng-yang in Hunan. For an illustration, see Ch'üan-kuo chi-pen chien-she kung-ch'eng chung ch'u-t'u wen-wu chan-lan t'u-lu, vol. 2, pl. 180:2.

30. See note II,79 (WW 1959, no. 11), p. 15, fig. 4.

31. See note II,35 (KKHP 1958, no. 2), pl. XIII:4.

32. Tu SSu-hua, "Chiang-tu Feng-huang-ho Hsi Han mu-kuo-mu ti ch'ing-li 江都鳳凰河西漢木槨墓的清理," KK 1956, no. 1, pl. XI:3.

33. See note II,15 (KK 1964, no. 8), p. 399, fig. 9, no. 9.

34. See note 22, pl. I:2.

35. Janse, op.cit.

The bronze tripod is illustrated in vol. I, pl. 15:3 and the ceramic ones in pl. 30:1 and 2, and pl. 99:1.

36. Fang Kuo-chin 方國錦, "Liu-chin t'ung-hu 鎏金銅斛," WW 1958, no. 9, pp. 69-70.

37. See note II,20 (KK 1966, no. 1), pl.

38. A lacquer pei of the Warring States Period was found at Yen-chia-tsui near Ch'ang-sha.

See, Akiyama Teruzaku et al, Arts of China -- Neolithic Cultures to the T'ang Dynasty, (Tokyo: Kodansha International, 1968), p. 24, fig. 4, no. 2.

39. See note 13, vol. II, pl. 161, right.

40. Loehr, op.cit., p. 141, no. 123.

41. See note II,76 (KK 1972, no. 5), p. 24, fig. 4, no. 2.

42. Nguyen Phuc Long, op. cit., fig. 181.

43. Fontein and Wu, op. cit., no. 54.

The bronze jar is in the collection of Dr. Singer.

44. See note II,28 (KK 1959, no. 1), pl. V:4.

45. The burial at Ma-wang-tui contained over twenty glazed impressed stoneware vessels, many of which were labeled with the names of the original contents.

See note 13, no. 1, p. 122 ff. and vol. II, pls. 148, 246 and 247.

46. Rubbings of impressed shards and vessels from Western Han tombs at Hua-ch'iao-hsin-ts'un are illustrated in KKHP 1958, no. 2, p. 53, fig. 11:1.

Rubbings of impressed pottery from T'ao-chin-k'eng can be seen in KKHP 1974, no. 1, pp. 150 and 151.

Impressed glazed wares were also found in the Han tombs in Vitenam. For an example, see, Janse, op.cit., vol. I, pl. 29:1.

IV. Chapter Four

1. Sun Wei-ch'ang 孫維昌, "Shang-hai fa-hsien i-tso Chan-kuo--Han-ch'u shih-tai mu-tsang 上海發現一座戰國—漢初時代墓葬," WW 1959, no. 12, p. 65, fig. 3.
2. An Chih-min 安志敏, "Chin-pan yü chin-ping 金版與金餅" KKHP 1973, no. 2, p. 61 ff.
3. Both have small stamped circles on the handles, instead of the moulded masks, and on the shoulder.
4. See note II,10 (KK 1963, no. 8), p. 454, fig. 3:3.
5. Ch'ang-sha Ma-wang-tui i-hao Han mu, vol. II, pl. 238.
6. See note 4, fig. 2.
7. These mirrors, according to the analysis of Bernhard Karlgren, are of the early Han period. They are very closely related to examples in his categories F, H and J which are dated to the second century B.C. See, B. Karlgren, "Huai and Han," BMFEA, no. 13.
8. See note II,2 (KK 1956, no. 2), p. 63, fig. 4.
9. See note II,1 (KK 1974, no. 2), p. 122, fig. 5.
10. See note II,5 (KK 1965, no. 4), pl. VIII:7.
11. See note I,12.
12. See note II,11 (KK 1965, no. 3), p. 154, fig. 2.
13. See note II,43 (WW 1955, no. 12), p. 82.
14. See note II,53 (KK 1974, no. 3), p. 185, fig. 7:1.
15. Ibid., p. 185, fig. 7:2.
16. See note II,21 (KK 1959, no. 3), p. 152, fig. 5.
17. See note II,62 (KK 1963, no. 6), p. 289, fig. 4:1 and 2.
18. See note II,20 (KK 1966, no. 1), p. 16, fig. 3:1,2 and 4.

19. See note II,15 (KK 1964, no. 8), p. 398, fig. 8:1.

20. See note 14, p. 181, fig. 3.

21. See note 18, p. 15, fig.1.

22. See note II,60 (KK 1962, no. 8), p. 401, fig. 1.

23. See note 19, p. 394, fig. 2.

24. See note 18, pl. V:3.

25. See note 16, pl. V:5 and pl. V:6.

Another small hu found in this tomb has two relief cordons around the upper half of the body and applied spirals above the handles.

Ibid., pl. V:7.

26. Ibid., pl. V:9.

27. Chin Tsu-ming 金祖明, "Hang-chou Yen-p'ing fa-hsien Han mu 杭州臨平發現漢墓," WW 1958, no. 10, p. 72.

28. Li Tsung-tao 李宗道, "Lo-yang Shao-kou ch'ing-li Hsi Han mu-tsang 洛陽燒溝清理西漢墓葬," WW 1959, no. 9, p. 85.

Other hu of type B were excavated in the Shao-kou area. See, Chung-kuo k'o-hsüeh-yüan k'ao-ku yen-chiu-so 中國科學院考古研究所, Lo-yang Shao-kou Han mu 洛陽燒溝漢墓 (Peking: Science Press, 1959), pl. XXI:1 and p. 107.

29. Li Tsung-tao, op. cit.

30. Chung-kuo k'o-hsüeh-yüan k'ao-ku yen-chiu-so, "Lo-yang hsi-chiao Han mu fa chüeh pao-kao 洛陽西郊漢墓發掘報告," KKHP 1963, no. 2, fig. 5, fig. 12:1 and fig. 18:2.

31. Kung-hsien wen-hua-kuan 鞏縣文化館, "Ho-nan Kung-hsien Yeh-ling ts'un fa-hsien i-tso Hsi Han mu 河南鞏縣葉陵村發現一座西漢墓," KK 1974, no. 2, p. 134, fig. 3.

32. Wu Jung-tseng, op. cit., pp. 57-58.

33. Koyama et al, Sekai toji zenshu, vol. 8, p. 217, fig. 138.

34. Shantung-sheng wen-wu kuan-li ch'u 山東省文物管理處,

Shan-tung-sheng po-wu-kuan 山東省博物館, Shan-tung wen-wu
hsüan-chi 山東文物選集, (Peking: Wen-wu Press, 1959), p. 111,
fig. 214.

35. "The Ceramic Art of China," p. 22.

36. See p. 57-58.

37. Yü Ying-shih, op. cit., p. 29 ff.

38. See note II,35 (KKHP 1958, no. 2), p. 74.

39. See note III,28 (KKHP 1974, no. 1), p.

40. Chung-kuo k'o-hsüeh-yüan k'ao-ku yen-chiu-so, Ch'ang-sha
fa-chüeh pao-kao 長沙發掘報告, (Peking: Science Press, 1957),
p. 125 ff.

See also, note II,33 (KKHP 1957, no. 4), p. 55.

41. See note II,89 (KK 1955, no. 4), pl. V:5 and p. 43, fig. 2.
Also note II,73 (KK 1960, no. 1), p. 13.

42. See note II,85 (WW 1958, no.4), p. 39.

43. See note II,74 (WW 1955, no. 8), p. 85.

44. See note II,72 (KKHP 1957, no. 1), p. 143, fig. 4.

45. See note II, 76 (KK 1972, no. 5), p. 29.

46. See note II,78 (KK 1956, no. 4), p. 17.

47. See note II,79 (WW 1959, no. 11), p. 17, fig. 13.

48. Kuang-chou-shih wen-wu kuan-li wei-yüan-hui, "San-nien-lai
Kuang-chou-shih ku-mu-tsang ti ch'ing-li ho fa-hsien 三年來廣州市
古墓葬的清理和發現," WW 1956, no. 5, p. 31, fig. 21.

49. See note II, 158 (KK 1966, no. 1), pl. VII:3.

50. See note II,107 (WW 1961, no. 2), p. 54.

51. See note II,150 (KK 1961, no. 8), pp. 436-437.

52. Kuang-chou-shih wen-wu kuan-li wei-yuan-hui, "Kuang-chou-shih tung-chiao Tung Han chuan-shih-mu ch'ing-li chi-lüeh 廣州市東郊東漢碑室墓清理紀略," Wu 1955, no. 6, p. 62, fig. 1.

53. Ibid., p. 64, fig. 4.

54. Ibid., p. 63, fig. 3.

55. Sekai Bijutsu Zenshu, vol. 13, (Tokyo: Kadokawa Shoten, 1962), pl. 86.

56. Janse, op. cit., vol. II, pp. 8-9.
Most of the tombs are of rectangular ground plan.

57. Ibid., vol. I, pl. 19:4.

58. Ibid., vol. II, p. 245.

59. Yü Ying-shih, op. cit., p. 29 and 116.

60. Twenty-two impressed glazed jars were found labeled with their contents, including broths made from various meats, fish and fowl, and wine.

See, Ch'ang-sha Ma-wang-tui i-hao Han mu, vol. I, p. 126.

61. Newton, op. cit., FECB vol. X, no. 3-4, fig. 40.

62. Hu-nan-sheng po-wu-kuan, "Ch'ang-sha tung-pei-chiao ku mu-tsang fa-chüeh chien-pao 長沙東北郊古墓葬發掘簡報," KK 1959, no. 12, pl. 1:3 and p. 650-651.

63. Chung-kuo k'o-hsüeh-yüan k'ao-ku yen-chiu-so, Ch'ang-sha fa-chüeh pao-kao, (Peking: Science Press, 1957), pl. LXI:5.

64. Ibid., pl. LXI:2.

65. Ibid., pl. LXI:4.

66. Ibid., pl. XCVII:5.

67. Ibid., pl. XCVI:3.

68. Ibid., pl. XLVIII:3.

69. See note II,33 (KKHP 1957, no. 4), pl. XI:11.

V. Chapter Five

1. H.H. Dubs, History of the Former Han Dynasty by P'an Ku (London, 1938) vol. I, p. 293 ff.

Only one brief passage is devoted to the Rebellion of the Seven Kingdoms in the imperial annals of the Ch'ien Han Shu 前漢書. Dubs elaborates on the events surrounding it and its significance in establishing the authority of the emperor over rulers of the vassal states in the early Han period.

2. In commenting on this piece, Koyama et al express disbelief that it could be as late as the third century in date. They bring up the possibility that Wu could have been used here simply as a place name referring to the Kiangsu region. They seem to be unaware, however of late Eastern Han pieces of this type.

Koyama et al, Sekai Toji Zenshu, vol. 8, pp. 218-219.

3. Tombs containing glazed wares of the Six Dynasties frequently have dated tiles. Many of these have been excavated in recent years in Chekiang and Kiangsu, some of which are listed in Feng Hsien-ming's article.

Feng Hsien-ming, "Important Finds of Ancient Chinese Ceramics Since 1949," WW 1965, no. 9, p. 26 ff.

4. Hu-pei-sheng wen-wu kuan-li wei-yüan-hui 湖北省文物管理委員會, "Hu-pei Sui-hsien T'ang-chen Han Wei mu ch'ing-li 湖北省隨縣唐鎮漢魏墓清理," KK 1966, no. 2, pl. IV: 4 and 12.

5. From accounts in the Shih-chi 史記 and Ch'ien Han Shu. See, Bielenstein, "The Restoration of the Han Dynasty," vol. III, BMFEA no. 39 (1967), pp. 68-59.

6. The bottle of plate 27 was mentioned by Prof. Watson in his article in the "Ceramic Art of China" as an example of the late Warring States Period. This opinion seems to have no basis in archaeological evidence as the shape is not known to have existed in bronzes or ceramics of the Warring States. Bronze bottles have

been found in Han tombs in both north and south China. Ones with chased decoration were unearthed in Ho-p'u, Kuangsi, in Ch'ing-chen, Kuei-chou and in Than-hoa Vietnam. Ones without chased decoration have been found in Hunan and Honan.

7. Yü Ying-shih, op. cit., pp. 180-181.

8. This tendency to return to combed decoration in the late Eastern Han period has also been noted by Jessica Rawson in her study. Rawson, op. cit., p. 417.

9. See note IV:53

10. During the Han period the Chinese lived intermingled with barbarians all over southern China in Anhui, Hupei, Kiangsi, Hunan, Kuangtung, Kuangsi and the southwest. A series of uprisings occurred in nearly all these provinces in the later part of the Eastern Han which weakened the administrative structure of the dynasty and helped bring about its downfall. This social disruption has been attributed to the pressures of increasing numbers of Chinese migrating from north to south. High population growth rate, flooding in the Great Plain due to changes in the course of the Yellow River in the early first century, and barbarian invasions from the northwest had made living conditions unfavorable in the north.

See, Bielenstein, op. cit., vol. III, p. 12 and 73 ff.

11. Feng Hsien-ming, "Important Finds of Ancient Chinese Ceramics Since 1949," p. 26 ff.

12. Wang Shih-lun 王士倫, "Che-chiang Hsiao-shan Chin-hua-ch'ü ku-tai yao-chih ti fa-chüeh 浙江省蕭山進化區古代窯址的發掘," KK 1957 no. 2, pp. 25-28.

13. Che-chiang-shen^g wen-wu kuan-li wei-yüan-hui, "Wen-chou ti-ch'ü ku yao-chih tiao-ch'a chi-lüeh 溫州地區古窯址調查紀略," WW 1965, no. 11, pp. 21-22.

14. Newton, "A Thousand Years of Potting in Hunan Province," TOCS, no. 26 (1950-51), pp. 27-36.

15. Newton, Chinese Ceramic Wares from Hunan," no. 16.

16. This may have been the case for the stonewares found in late Warring States and early Han tombs in the eastern region and for those found in Han tombs in the south.

17. This opinion has been put forward strongly by John Ayers: "The widely scattered provenance of this type . . . indicates a universality of distribution that would be accorded only to a ware of exceptional renown"

Ayers, The Seligman Collection of Chinese Art, vol. II -- Chinese and Korean Pottery and Porcelain, (London, 1964), p. 4.

DESCRIPTIVE CATALOG

1. P'ou (A)*

Museum of Fine Arts, Boston

Hoyt Collection 50.1812

Height: 26.0 cm., Diameter: 28.6 cm.

Depressed ovoid jar with two large mask handles, low vertical mouth rim, and flat base supported on three small rectangular feet. The cover, which fits over the mouth of the jar, has a central pointed knob. Both cover and upper part of the jar are incised with concentric double lines and combed wave bands and covered with thin olive-green glaze. The mask moulded on the handles is composed of small curling relief lines.

Published:

Hochstadter, "Pottery and Stonewares of Shang, Chou and Han,"

BMFEA no. 24 (1952), pl. 30, fig. 118.

The Charles B. Hoyt Collection, vol. I, (Boston, 1964), pl. 43.

2. P'ou (A)

Gemeentemuseum, The Hague

H: 26.5 cm.

Depressed ovoid jar with two large mask handles, low vertical mouth rim, and three small rectangular feet. The two mask handles have applied spirals at the sides where the ends of the handles are attached to the body. A cluster of applied spirals and small circles also decorates the shoulder between the handles. The upper part of the body is incised with four horizontal double lines between which are rows of comb-impressed dots and a combed wave band. The olive-green glaze covers only the upper half of the vessel.

Published:

Dexel, Frühe Keramik in China, (Braunschweig, 1973), pl. 30b.

*The letter in brackets designates the vessel type within the general group of vessels called by the same name. (For the full classification system, refer to Chapter Two.)

3. P'ou (B)

Asian Art Museum of San Francisco

The Avery Brundage Collection B60 P31+

H: 30.5 cm. D: 38 cm.

Globular jar with two small mask handles, flattened mouth rim and flat small base. Above each handle is an applied moulded t'ao-t'ieh mask. A ring is threaded through the lower part of each handle and attached to the body. The upper half of the vessel is incised with three rows of horizontal lines and covered with a thin olive-green glaze.

Not published.

4. P'ou (B)

Freer Gallery of Art 52.10

H: 32.9 cm. D: 38.2 cm.

Globular jar with small mask handles, flattened mouth rim and small flat base. Each handle is surmounted by an applied, moulded t'ao-t'ieh mask and two round bosses. The upper part of the jar is encircled by three raised, grooved bands or cordons dividing it into three decorative bands. The upper two bands are ^{decorated} filled with incised scrolling cloud patterns which are filled in with dots and terminate in birds' heads. The olive-green glaze covers the upper half of the vessel only. On one side there are the remains of an inscription written in red which is no longer legible, but which includes the characters cheng-yüeh 正月 and yung 用.

Not published.

5. P'ou (B)

Museum of Fine Arts, Boston

Hoyt Collection 50.1809

Globular jar with two small mask handles, flattened mouth rim, and small slightly concave base. Each handle is moulded on the upper half with a small face and surmounted by a pair of ram's horn-like spirals. The upper half of the body is encircled with three raised cordons and covered with a thin, partially degraded olive-green glaze.

Not published.

6. P'ou (C)

Shodo Museum, Tokyo

H: 19.0 cm.

Ovoid jar with nearly vertical mouth rim turned outward at the rim, two vertical loop handles on the shoulder, and wide flat base. The lower part of the body is encircled with many horizontal grooves. The shoulder is glazed and bears an incised four character inscription: Wu Chu-tzu-shan 吳朱子山 .

Published:

Koyama Fujio et al, Sekai Toji Zenshu, vol. 8, (Tokyo, 1955), p. 217, fig. 140.

7. P'ou (D)

Siegel Collection

H: 25 cm., D: 31 cm.

Depressed ovoid jar of rather angular outline with low vertical mouth rim, straight sloping shoulder and nearly straight sides tapering to a flat base. The handles are moulded with a small wide mask. A single incised line encircles the shoulder. The glaze is yellow-brown in colour, resting on the upper part of the vessel in small specks. The lower half is unglazed and reddish in colour.

Published:

Form und Farbe: Chinesische Bronzen und Frühkeramik Sammlung H.W. Siegel, (Köln, 1973), pl. 38

8. P'ou (E)

Sackler Collection

Depressed ovoid jar with two handles made in the form of bovine heads, flat cover with central ring handle, and wide flat base supported on three small moulded feet. The handles originally had rings threaded through them and attached to the body. The cover, which fits over the mouth of the vessel, is stamped with small spirals. The piece is almost entirely covered with a thin speckled brownish glaze.

Not published.

9. Hu (A)

Formerly C.T. Loo Collection (present situation unknown)

H: 28.5 cm.

Vase with slightly flattened ovoid body, thick cylindrical neck widening at the mouth, and high flared foot ring. The mouth rim is sharply inverted, forming a flat horizontal rim which would once have supported a covers. The handles are made in the appearance of loops of braided rope. The upper part of the body is incised with four rows of double horizontal lines alternating with combed wave bands. A speckled glazed covers the mouth rim and the upper part of the body.

Not published.

Known from a photograph in the files of the Royal Ontario Museum bearing the number NLP 431037.

10. Hu (A)

Museum of Fine Arts, Springfield

Raymond Bidwell Bequest 62.C12

H: 33 cm. D: 24 cm.

Vase with ovoid body, cylindrical neck widening at the mouth, and high slightly flared foot ring. The mouth rim is sharply inverted, forming a flat rim. The two handles are elaborately moulded in the form of feline heads biting onto a round object. Each is surmounted by a moulded t'ao-t'ieh mask applied to the body. The upper part of the body is decorated with rows of short oblique lines and zig zag bands between incised horizontal lines. A pale olive-green glaze covers the mouth rim the inside of the mouth and upper part of the body.

Published:.

The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics,
(Springfield, 1965), p. 52.

11. Hu (A)

Fitzwilliam Museum, Cambridge

Gift of Frank Bangwyn ES. 1935

H: 30 cm. D: 25 cm.

Vase with ovoid body, short cylindrical neck widening slightly at the mouth, and low foot ring. The mouth rim is sharply inverted. The handles are impressed with a herring-bone pattern and are slightly

unevenly placed on the shoulder of the vessel. The upper half of the body is incised with many horizontal lines and covered with a thin olive-green glaze. The mouth rim is also glazed. The neck and lower half of the body are burnt a blackish brown colour.

Not published.

12. Hu (B)

Art Institute of Chicago

Vase with globular body, cylindrical neck, everted mouth and recessed base. The mouth rim is rather thick and rounded. The handles have an applied moulded t'ao-t'ieh mask above and a threaded ring at the bottom. The upper part of the body is decorated with relief thread-like cordons which are marked with small oblique striations and have the appearance of real bands of rope tied around the vessel. The pale olive glaze is smooth and pooled above each cordon.

Not published.

13. Hu (B)

Cleveland Museum of Art 54.370

H: 45.7 cm.

Vase with globular body, cylindrical neck, slightly everted mouth, two vertical loop handles and low foot ring. Each handle is surmounted by a small spiral of clay and two round bosses. A ring threaded through the lower part of each handle is attached to the body. The outside of the mouth and the base of the neck are decorated with finely combed wave bands. Three realistic thread-like cordons encircle the upper part of the body. In the upper two ornamental bands, above the first two cordons, are incised cloud patterns terminating in birds' heads. The lower band is filled with incised triple lozenge and square grid patterns. The foot is a low, slightly flaring ring with a raised ridge around the top close to where it joins the body.

Not known to be published.

14. Hu (B)

Ashmolean Museum, Oxford

Ingram Gift 1956.926

H: 36.2 cm.

Vase with globular body, cylindrical neck, everted mouth and slightly recessed base. Each handle has an applied t'ao-t'ieh mask above it and a ring threaded through the lower part. Three relief cordons encircle the upper part of the body. The upper two ornamental bands thus marked off are filled with incised bird-headed cloud patterns with repeating confronted birds. The lower zone is decorated with a combed wave band, as are the outside of the mouth and the base of the neck. The brownish green glaze covers the upper surfaces of the vessel only.

Published:

Tregear, "Early Chinese Green Wares," OA, vol. XIII, no. 1 (Spring 1967), p. 30, fig. 4.

15. Hu (B)

British Museum

Seligman Collection 1973. 7-26 173

H: 33.8 cm. D: 26.4 cm.

Vase with ovoid body, cylindrical neck, everted mouth and flat base. The two handles are surmounted by applied, horizontally placed "S"-shaped spirals and have rings threaded through the lower part which are also attached to the body. The dark olive-green glaze covers the mouth and the upper part of the body. The lower part of the body is burnt a reddish brown and has many horizontal grooves on it which were not smoothed over after the initial shaping of the piece.

Published:

Ayers, The Seligman Collection of Oriental Art, vol. II, (London, 1964), pl. V.

16. Hu (C)

Asian Art Museum of San Francisco

Brundage Collection B60 P434

H: 22.8 cm. D: 15.2 cm.

Vase with ovoid body, short neck and wide collar-like mouth. The

outside of the mouth, the base of the neck and the body are incised with horizontal lines. The body has many dark specks in it. The olive-green glaze covers the mouth and upper part of the body. The lower part of the body has many horizontal grooves in it.

Not published.

17. Hu (D)

Victoria and Albert Museum C.30-1952

Vase with globular body, two horizontal loop handles and thick neck which tapers slightly in the middle and widens toward the mouth. The mouth rim is nearly vertical and recessed from the outer edge of the neck. The piece is supported on a high flared and stepped foot ring which is pierced with two round holes at opposite sides, directly beneath the handles, probably made for threading through with a rope or thong by which the vessel could be carried. Two rows of incised double horizontal lines encircle the body. The glaze covers nearly the entire surface except in patches where it has fallen off.

Not published.

18. Hu (D)

Excavated at Tung-wu-yüan (the zoological garden), Canton

No measurements given

Vase with depressed ovoid body, wide neck, two horizontal loop handles and two t'ao-t'ieh masks and rings, a cover and a flared stepped foot. The cover is a conical section in shape with a central ring handle on the flat top. The cover rests on top of the wide collar-like mouth rim of the vessel. The glaze covers the entire vessel nearly down to the foot.

Published, Wen-wu 1959, no. 11, p. 17, fig. 12.

19. Hu (F)

Excavated at Hsi-ts'un, Canton

H: 30 cm.

Pear-shaped vase with small mouth, two horizontal loop handles and flared stepped foot ring. The body is greyish white and hard, and the glaze yellowish green. The piece was originally dressed with glaze over nearly its entire surface, but it has run down the

sides in many streaks.

Published, K'ao-ku 1960, no.1, pl. II:3.

20. Hu (G)

Asian Art Museum of San Francisco

Brundage Collection B60 P437

H: 22.8 cm., D: 20.3 cm.

Pear-shaped vase with two vertical loop handles, flat wide base and long neck narrowing to a small mouth. The body is decorated with incised horizontal lines between which are combed wave bands and oblique comb-impressed dotted lines. The handles are flattened at the top where attached to the body and have small spirals curving upward and inward from the upper corners. The body is covered nearly over its entire surface with a thin glaze.

Published:

d'Argence, Chinese Ceramics in the Avery Brundage Collection, (San Francisco, 1967), pl. XIII:C.

21. Ting (A)

Kulturhistoriska Museet, Lund

Tripod in the form of a deep round bowl with a raised ridge around the middle, two square lug handles ^ucarved outward at the top, and three short thick cabriole legs. The domed cover has three false rings attached, each with a pointed knob at the top. Thin olive-green glaze is applied to the cover and the upper part of the body down to the raised ridge.

Published:

Gyllensvärd, Kinesiskt Porslin, (Vasteras, 1966), p. 22, fig. 7.

22. Ting (B)

Ashmolean Museum, Oxford

H: 17.1 cm.

Tripod in the form of a wide bowl narrowing slightly at the mouth, with square lug handles and flat slightly spreading legs of roughly rectangular section. The domed cover has three semi-circular loops on the top which appear to penetrate through to the inside. The loops on the cover have small rounded bosses on the tops. A tin smooth glaze covers the entire surface.

Published:

Rawson, "A Group of Han Dynasty Bronzes with Chased Decoration and Some Related Ceramics," DA vol. XIX, no. 4, p. 416, fig. 16.

23. Ting (C)

Excavated at B'im-so'n, Than-hoa, Vietnam

Tripod bowl with flat circular rim around the middle to which two vertical lug handles are attached. The handles are flat and solid at the bottom and have a rounded loop at the top. The cover of this piece is lost, but others of this type are flat with a central knob. The body is nearly white and the glaze thin and pale, covering the entire surface.

Published:

Janse, Archeological Research in Indochina, vol. II, (Harvard Yenching Institute Monograph Series, vol. X, 1951), pl. 17:1.

24. Covered Box (A)

Royal Ontario Museum

Gift of Mrs. Edgar Stone 974.320.15 a and b

H: approx. 16 cm.

Box in the form of a bowl with a bowl-shaped cover. Both top and bottom are slightly flattened and have a low vertical foot ring. The cover is decorated with a pattern of small inverted "V"-shaped marks between incised, concentric double lines and is covered with an olive-green glaze. The bowl is unglazed, burnt brown and has two deep horizontal grooves cut in it near the rim.

Not published.

25. Covered Box (B)

Excavated at Tung-shan, Canton

H: 25 cm. D: 27 cm.

Globular covered box with flared foot ring and two small t'ao-t'ieh masks and rings on the side. There are three recumbent sheep on the cover around an incised quatrefoil design and central ring handle. They are surrounded by a band of stamped semi-circles. Both bowl and cover are hemispherical in shape, made of greyish white clay and covered with a yellowish green glaze.

Published, K'ao-ku 1956, no. 4, pl. V: 5 and 6.

26. Bottle (B)

Sackler Collection

Bottle with small depressed ovoid body, long narrow cylindrical neck and low vertical foot ring. The neck is decorated with two finely combed wave bands, one just below the mouth and the other at the base of the neck. The glaze covers only the upper half of the body.

Not published.

27. Bottle (C)

Metropolitan Museum of Art 50.61.11

H: 23.4 cm.

Bottle with depressed ovoid body, long tubular neck tapering slightly to a small, rolled mouth rim, and a rather high flared and stepped foot ring. The neck is decorated with incised criss-cross lines and triangles in two bands. The body is incised with a band of semi-circles with small vertical hairs at the tops. A thin brown glaze covers nearly the entire piece down to the foot. One side of the piece has a thicker pale bluish streak of glaze across it which is partially degraded.

Published:

Koyama et al, Sekai Toji Zenshu, vol. 8, (Tokyo, 1955), pl. 64.

Valenstein, A Handbook of Chinese Ceramics, (New York: Metropolitan Museum of Art, 1975), pl. 10.

28. Chiao-hu (A)

Paul Toller Collection

H: 21.0 cm.

Tripod vessel with pear-shaped body, wide mouth and hollow bar handle of hexagonal cross-section attached to one side. The legs terminate in small hoofs. The cover is a conical section with a central ring on the flat top. The entire piece is covered with a green glaze.

Published:

Newton, "Chinese Ceramic Wares From Hunan," FECB vol. X, no. 3-4, pl. 13.

"The Ceramic Art of China," TOCS vol. 38 (1969-71), pl. 10.

29. Chiao-hu (C)

Excavated from tomb no. 10 at Lach-tr'u'ong, Thanh-hoa, Vietnam
Tripod vessel with depressed globular body, wide flat rim around the middle, a bar handle of rectangular cross section and a false spout in the form of a chicken's head. The body is nearly white in colour and covered with a pale yellowish glaze.

Published:

Janse, op. cit., vol. 1, pl. 30:1.

30. Kuei

Art Institute of Chicago 51.302

D: 25.5 cm.

Covered jar with deep bowl-shaped body, wide collar-like mouth and flared foot ring. There are three small recumbent rams on the cover around an incised quatrefoil pattern in the center. The collar-like rim is incised with leaf-vein designs between vertical rectangular slits. The body has a wide band of criss-cross lines forming a quilt pattern. The glaze, formerly covering nearly the entire surface, is badly degraded. The top of the mouth rim has traces of gold leaf around it.

Published:

Rawson, op. cit., p. 414, fig. 13.

31. Incense Burner (A)

Excavated at Hua-ch'iao-hsin-ts'un, Canton

Incense burner in the shape of a stemmed bowl with flat foot. The cover is pierced with two rows of triangular openings. At the top is a small bird. The sides of the bowl are decorated with a finely combed wave band. The piece appears to be covered over its entire surface with a thin brown glaze.

Published:

K'ao-ku-hsüeh-pao 1958, no. 2, pl. XII:1.

32. Incense Burner (B)

Private collection

H: 15 cm.

Incense burner with an attached bowl-shaped base and a conical cover pierced with rectangular and semi-circular slits. There are incised leaf-vein patterns on the semi-circled and between the rectangular

cuts on the cover. The smooth glaze covers nearly the entire surface.

Published:

Hochstadter, op. cit., pl. 29, fig. 110.

Koyama et al, Sekai Toji Zenshu, vol. 8, p. 219, fig. 152.

33. Lian (A)

Sackler Collection

H: 21 cm.

Cylindrical vessel with slightly domed cover, flat base and three short legs terminating in hoofs. There are two small ring handles on opposite sides of the body and a third on the cover surrounded by three pointed bosses. The cover is decorated with incised arcs on the top and triangles around the rim. The body has a band of criss-cross lines forming a quilt-like pattern around it. The glaze, originally covering the entire surface, is degraded in places, brown in most areas and olive-green where thick.

Published:

Fontein and Wu, Unearthing China's Past, (Boston: Museum of Fine Arts, 1973), p. 127, no. 57.

34. Pei

Excavated at Hsiang-lan-kang, Tung-shan, Canton

H: 13.5 cm. D: 13 cm.

Cylindrical vessel with double strand ring handle attached to one side as on a teacup, cover with central ring handle and flat base with three very small feet. The body is incised with a band of criss-cross lines near the rim and a wide band of triangles around the middle. The entire piece is covered with a yellowish brown glaze.

Published:

K'ao-ku 1956, no. 4, pl. V:2.

35. Ladle

Yale University Art Gallery 1940.344

H: 9 cm. Length: 20 cm.

Ladle consisting of a shallow bowl and a bar handle moulded in the form of a dragon's head. The body is greyish white, and the glaze,

ranging from a buff colour where thin to brownish green where thick, is much degraded.

Published:

George Lee, Selected Far Eastern Art in the Yale University Art Gallery, (New Haven, 1970), p. 74, fig. 124.

36. Kuan (A)

British Museum 1950.12.15

Covered jar of ovoid shape with four horizontal loop handles on the shoulder and flat base. The cover is flat and has a central knob. The clay is nearly white in colour and of a grainy texture. The glaze is yellowish, covering the entire surface. The piece is said to have been excavated near Hanoi in Vietnam.

Not published.

Cf., Janse, op. cit., vol. II, p. 20, fig. 10.

37. Kuan

Present whereabouts unknown. H: 22.5 cm.

Ovoid jar with low neck, two loop handles on the shoulder, horizontally placed, and wide flat base. A band of criss-cross lines encircles the vessel at its widest part. The piece is dressed with glaze over its entire surface.

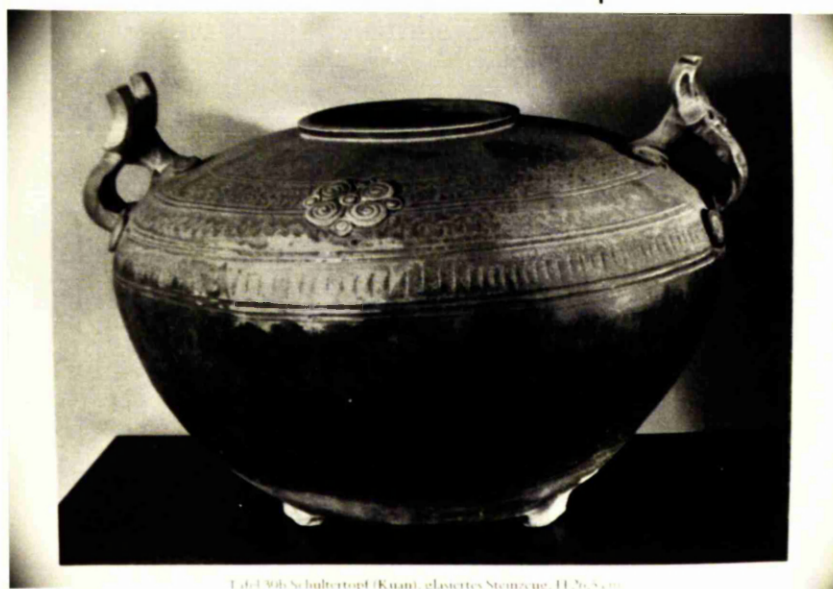
Published:

Newton, "Some Ceramic Wares Reportedly Excavated Near Ch'ang-sha," FECB, vol. V, no. 21 (March 1953), pl. 1:2.

----- "Chinese Ceramic Wares from Hunan, FECB, vol. X, nos. 39-40, no. 25.

Plate 1





Tafel VII. Shulbertopf (Kuan), glasiertes Steinzeug, H. 26,5 cm.

Plate 3



Plate 4



Plate 5



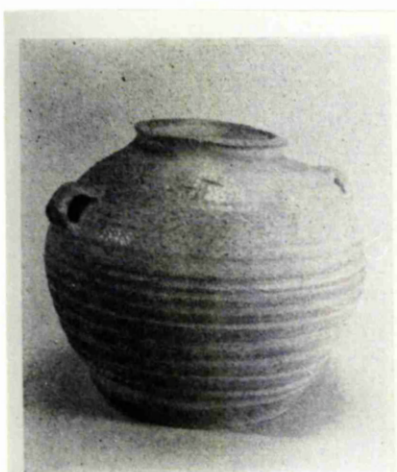


Fig. 140. 漢灰釉陶壺 h. 19.0 cm
「吳朱子山」銘 東京書道博物館藏

Plate 7



Plate 8



Plate 9



Plate 10

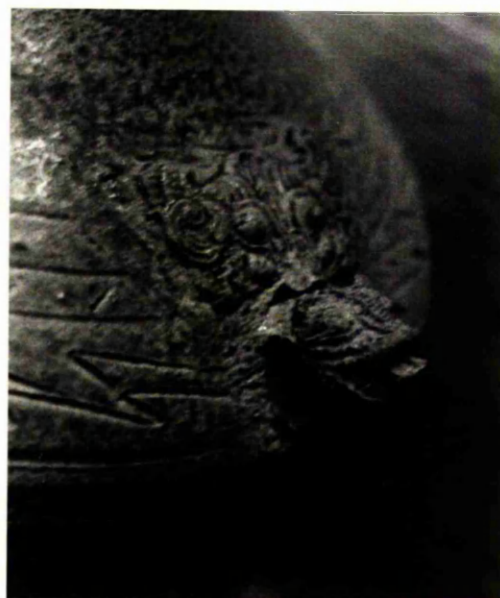


Plate 11



1

Plate 12

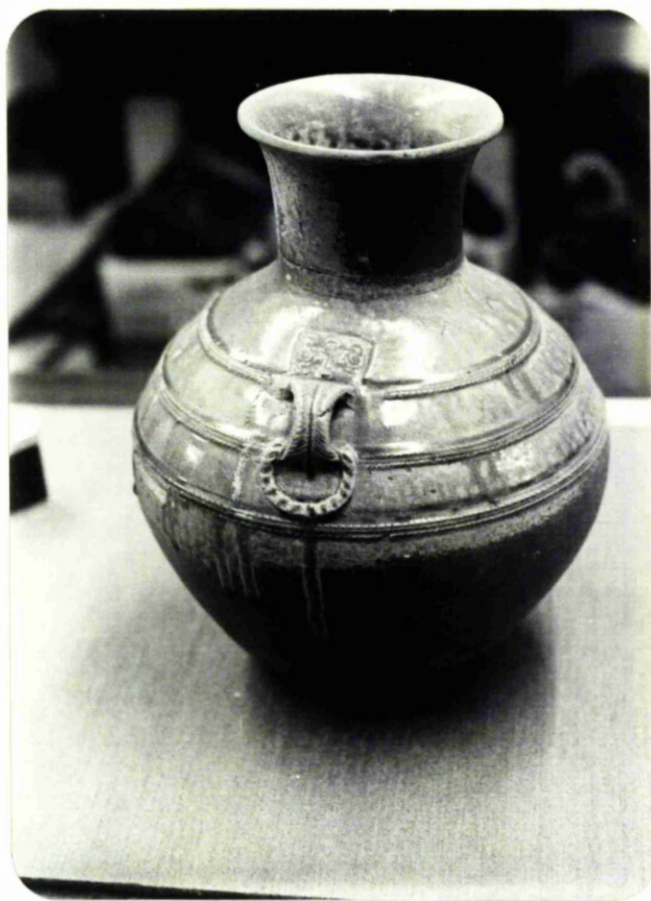


Plate 13

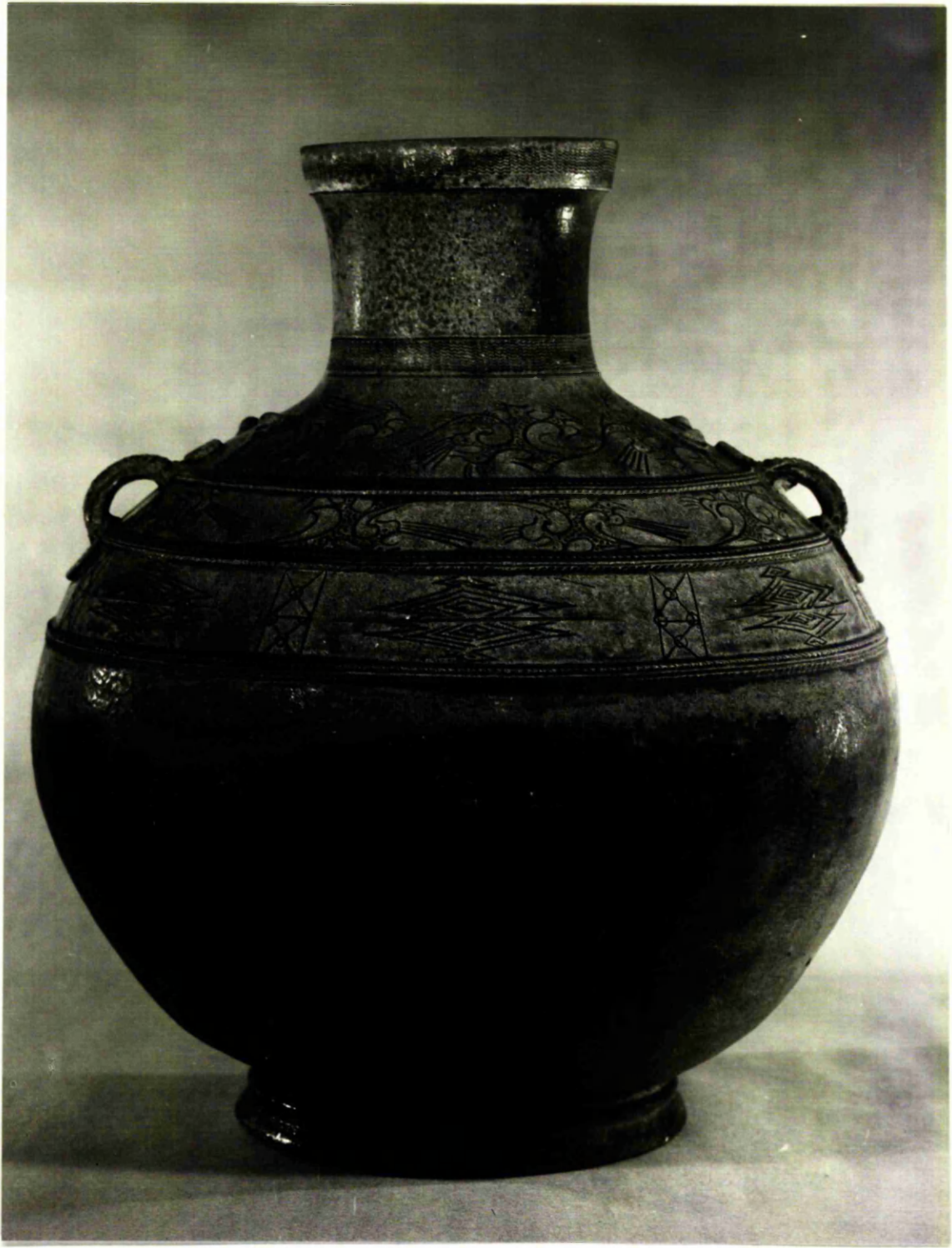




Plate 15

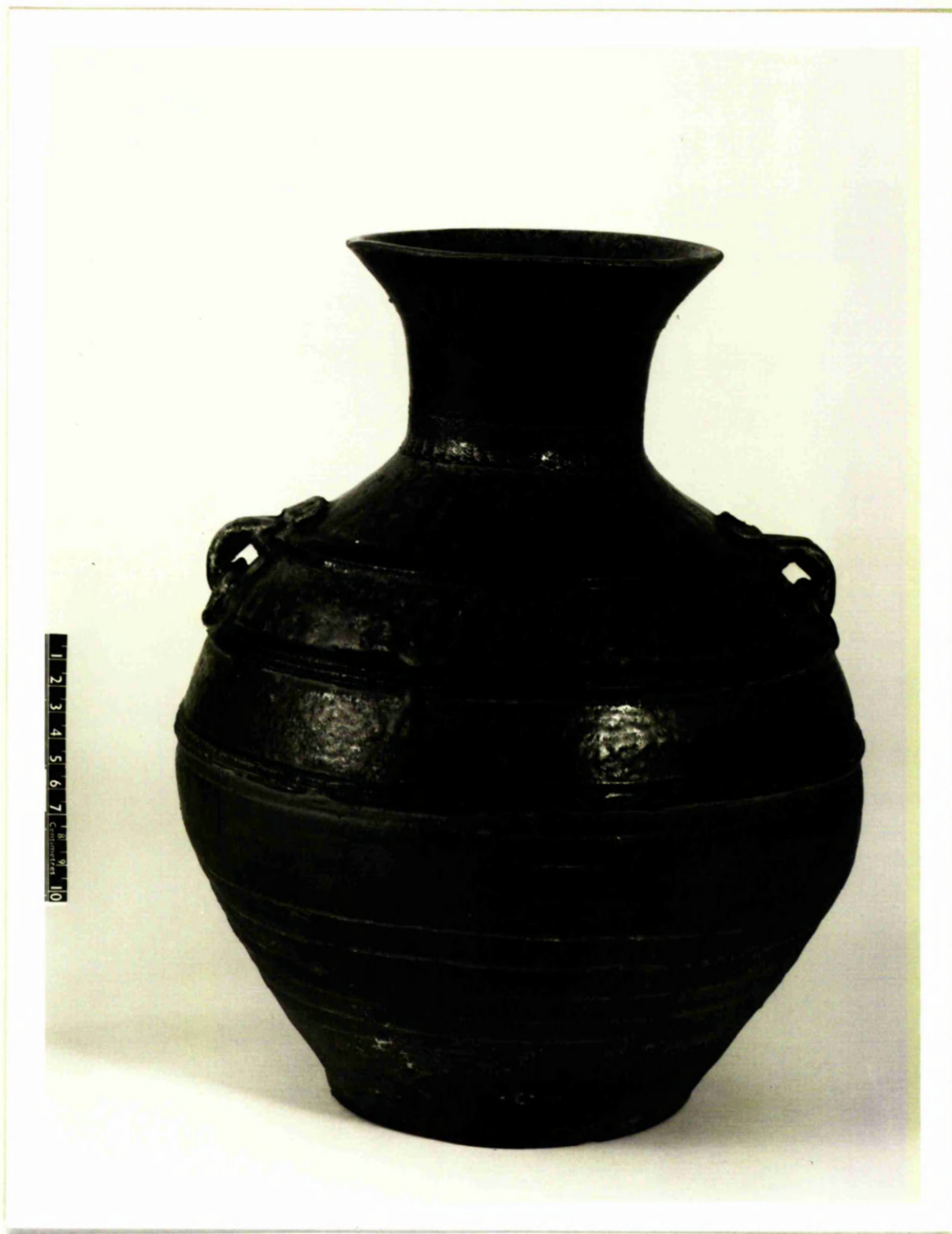


Plate 16

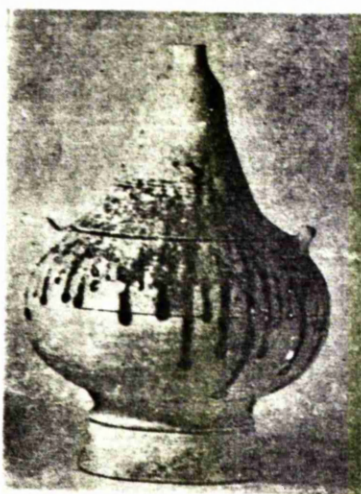


plate 17



Plate 18





3. 陶甗



Plate 21



Plate 22



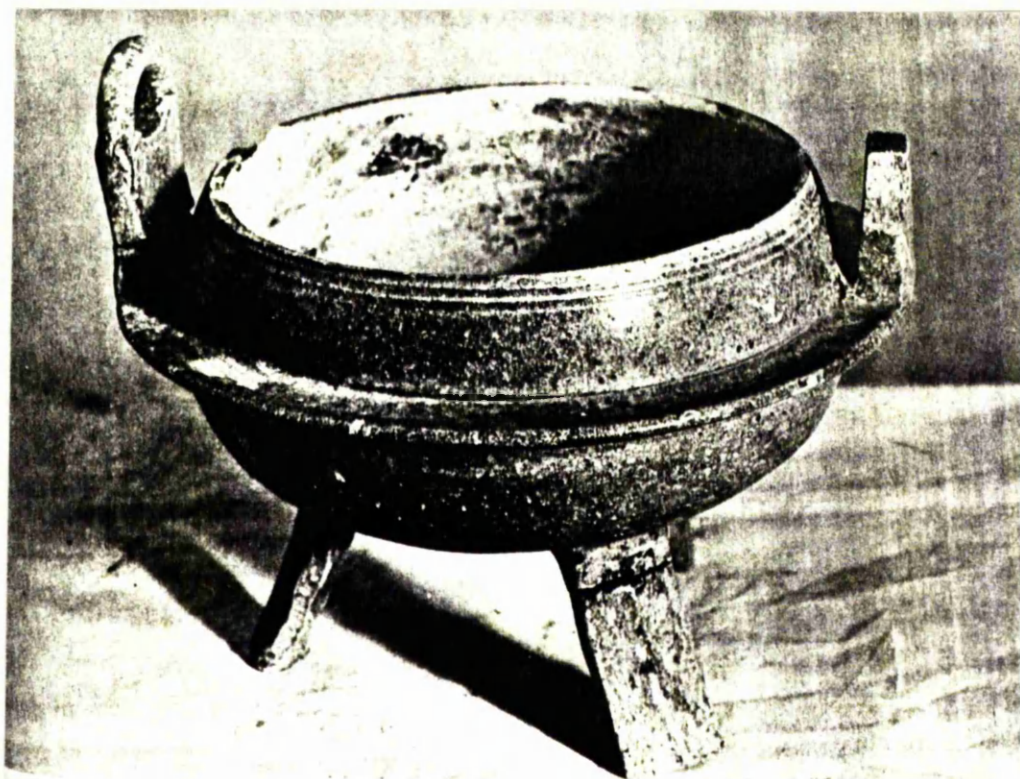
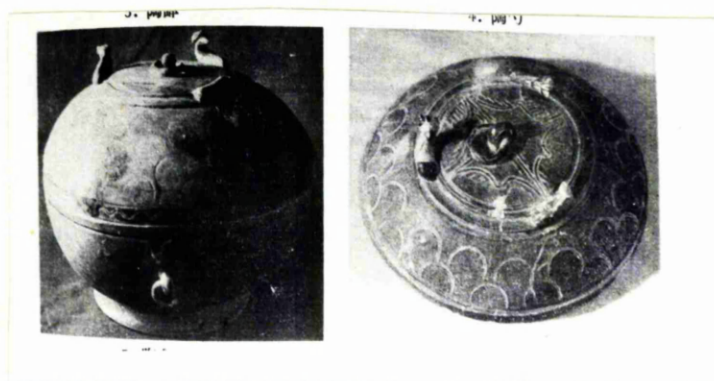


Plate 24





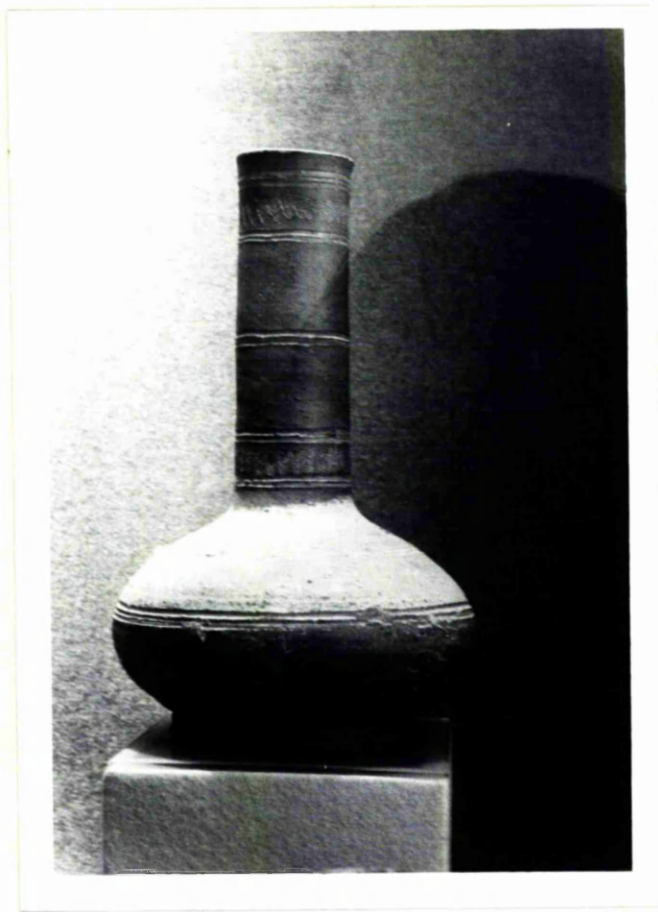
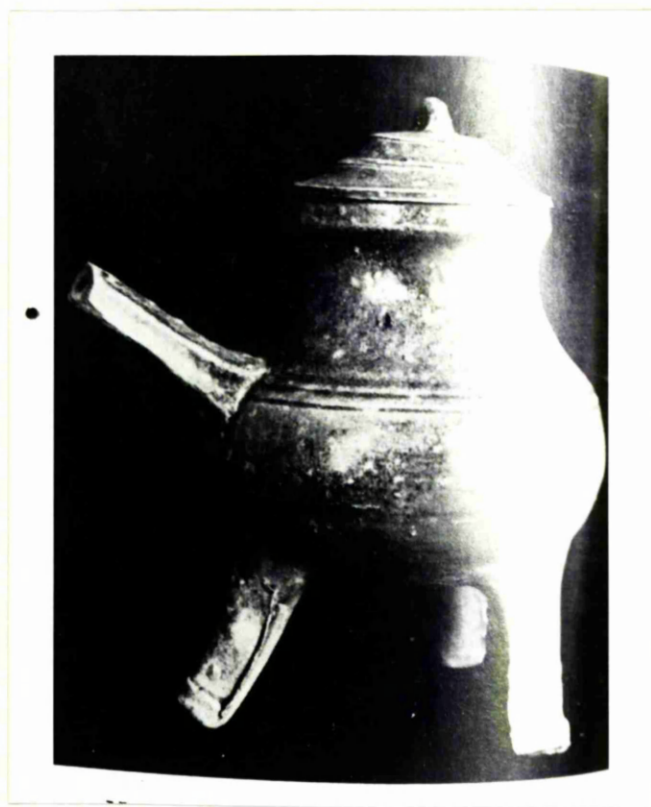


Plate 27



Plate 28



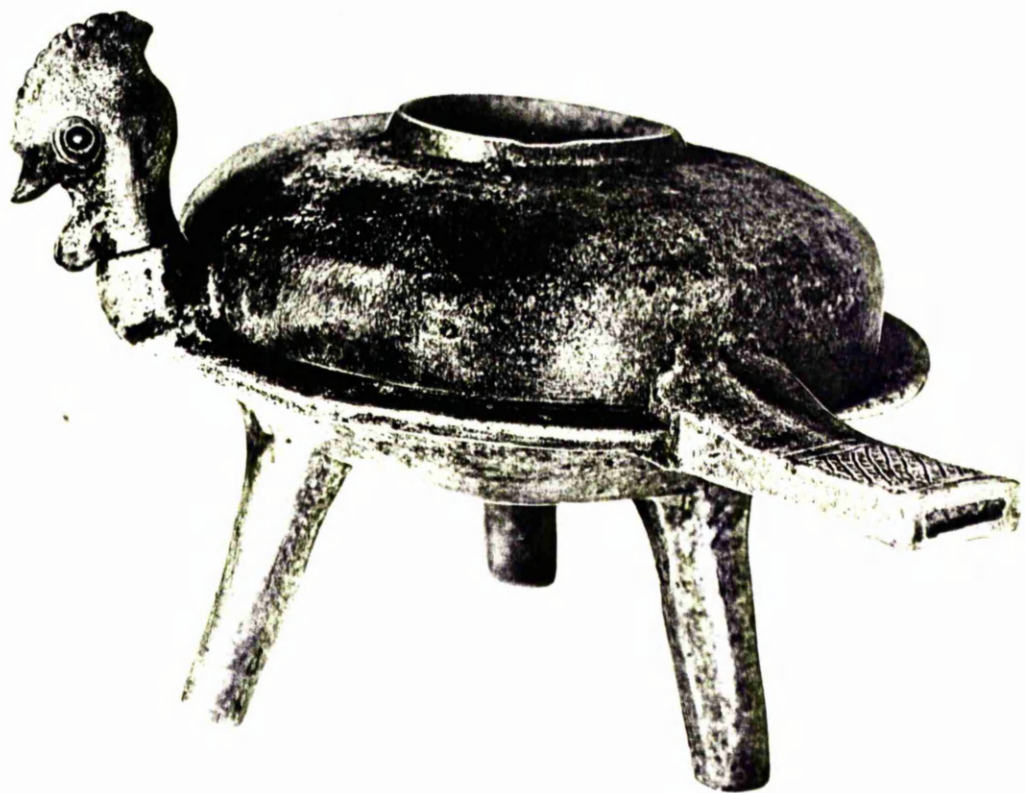


Plate 30



Plate 31







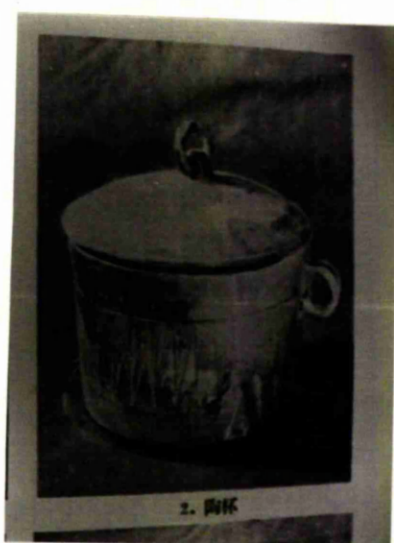


Plate 35

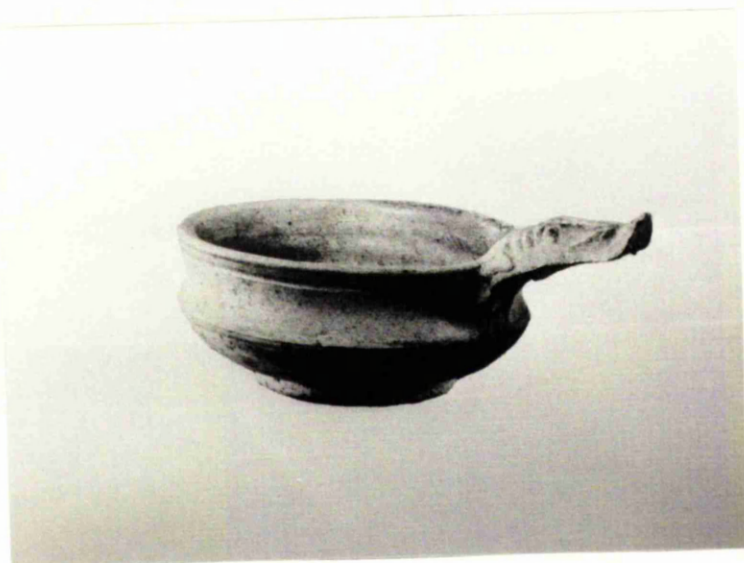
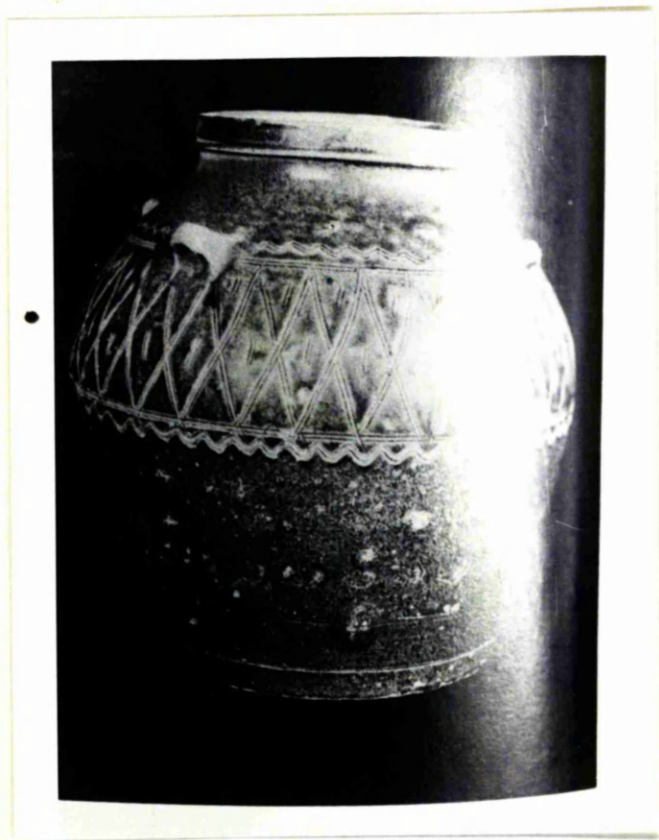


Plate 36



Plate 37



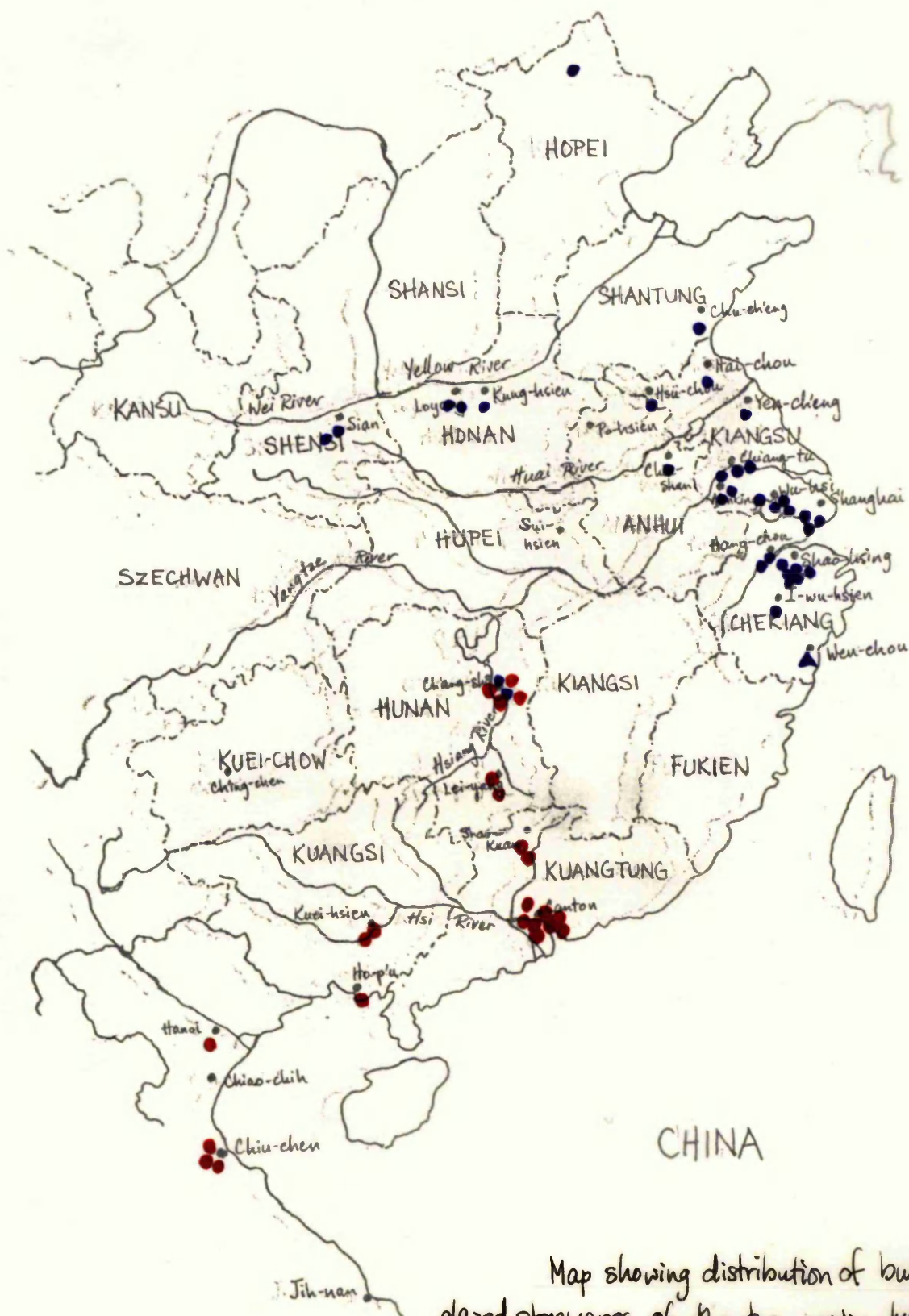
Table

Analyses of body material	A (Laufer)	B (Newton)
Silica	71.61	74.60
Alumina	18.67	20.10
Iron oxide	13.57	1.80
Titania	---	0.90
Lime	0.59	0.10
Magnesia	0.33	0.20
Soda	4.43	(Alkalies and undetermined)
Potash	1.37	
Total percentage	100.57	100.00

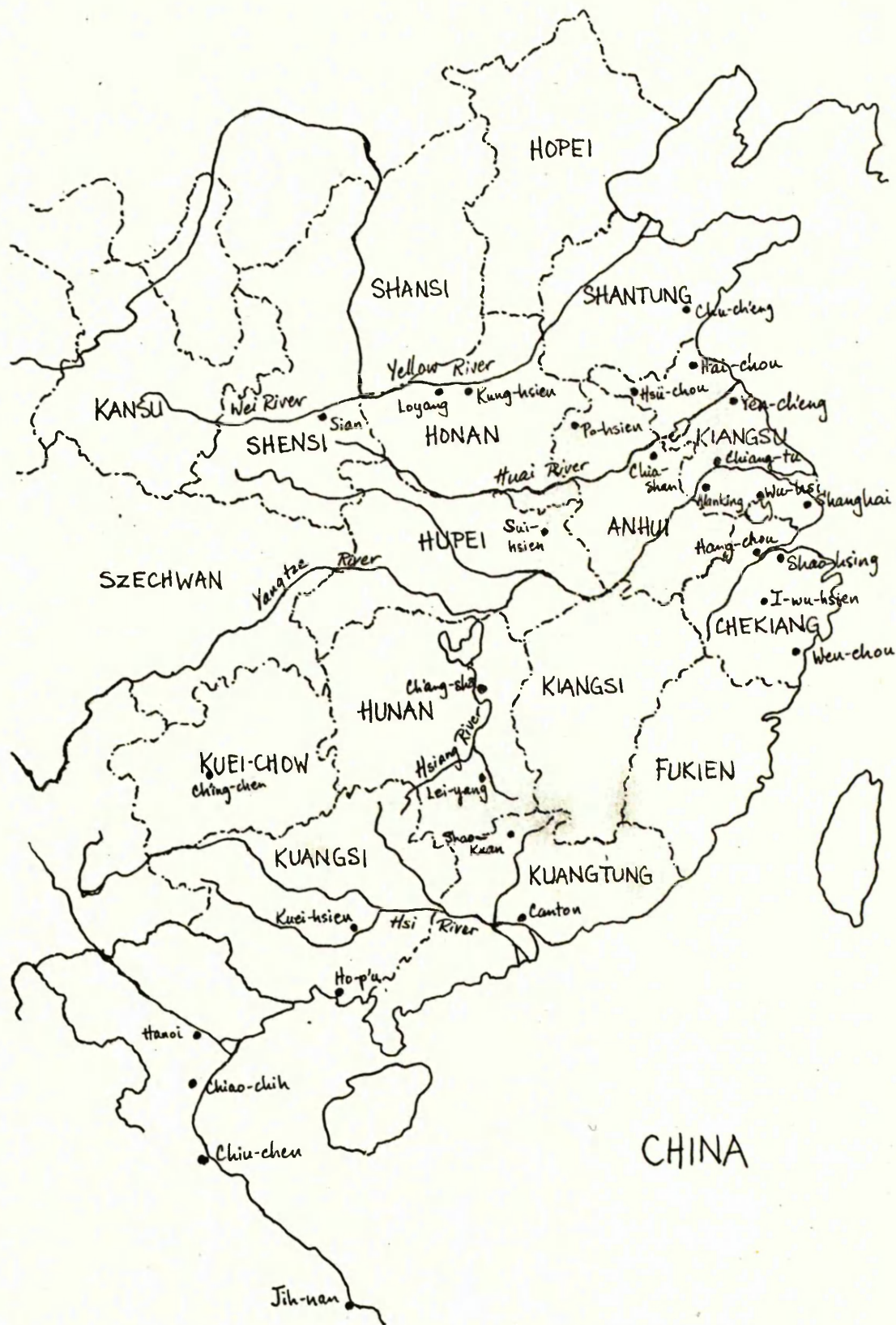
Analyses of the glaze	A	B
Silica	54.17	75.80
Alumina	14.16	6.90
Iron oxide	4.36	1.90
Titania		0.20
Lime	19.05	1.60
Magnesia	2.04	0.40
Potash	0	9.70
Soda	5.49	(Alkalies and undetermined)
Copper oxide		
Undetermined		0.70
Total percentage	99.27	100.00

A Laufer, op.cit, pp. 90-91

B Newton, "Chinese Ceramic Wares from Hunan," pp. 14 and 23.



Map showing distribution of burials of
glazed stonewares of the two major types,
 ● the Eastern type
 ● the Southern type
 ▲ kiln sites



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Blue Lilac

Q15-61U

Evening Iris

Q15-62U

Tyrean Purple

Q15-63U

Obsidian

Q15-64U

Old Amethyst

Q15-65U